THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

LF examiner®

February 2005
Vol. 8, No. 4

GSTA Confronts Problems, Begins Big Changes

At the Mid-Winter meeting of the **Giant Screen Theater Association®** in Virginia Beach, VA, Feb. 3–5, new president **Emlyn Koster** revealed that the association is in much worse financial condition than the board had earlier realized, and that immediate and drastic measures will be needed to ensure the association's viability.

Before the meeting ended, resolutions had been passed to explore merging GSTA with the **Large Format Cinema Association**, examine options for the planned September 2005 conference in Osaka, Japan, and take other cost-cutting measures.

The 70 committee members who had assembled in Virginia Beach to plan the fall conference had no advance notice of the situation. In the first meeting, retiring treasurer **Peter Giles** reported that the association's revenues in fiscal 2004 had been US$757,000, down from an expected $904,000, and expenses had been $943,000, 10% over the budget of $859,000. As a result, there had been a loss for the year of about $200,000. Current cash reserves are $175,000; the association had expected to have $400,000 going into the Osaka conference.

The financial problems arose primarily because last September's conference in Montreal generated less net income than anticipated. For instance, last-minute registrations were far lower than in previous years, and in addition to lowering attendance, that led to penalty charges from one of the conference hotels for unused rooms. Giles also noted that 2004 was the first year that *The Big Frame* had not turned a profit.

At the conclusion of the first meeting, Koster sent participants to their committee meetings to discuss the following choices: 1) Send to all members, before the end of March, an explanation of the financial situation with a request that they declare their intentions with respect to Osaka, so as to get a more accurate measure of expected attendance. At the same time alternative locations in North America would be researched. Or 2) Let the board decide in Virginia Beach to move the conference from Osaka to North America, gaining additional planning time.

Koster stressed the practical and ethical difficulties of changing the Osaka plans: the hosts at the **Suntory Museum** and many other Japanese companies and organizations have spent more than two years planning the meeting. Also, **Oh-Gata**, the Japanese LF association, has moved its annual meeting, usually held in November, to coincide with the GSTA's conference.

*(See **GSTA** on page 6)*

Inside *LF Examiner*

JSTA 2004, *by Hiroyuki Suzuki*	2
The Mailbox	3
The Biz: Deals, Personnel	4–5
How to Merge GSTA and LFCA	7
What To Do With an Old LF Theater?	13
In Production	14–15
Premiering This Month	17
New and Closed Theaters in 2004	17
Box Office Data	18–19
Bookings Data	20–25
Directory	26–27
Classified Ads	27
Shorts	28

Special Report: LF Theaters in 2004

In terms of growth in LF theaters, 2004 was one of the worst in the industry's 35-year history. Last year saw a net increase of only ten theaters, or 2.8%, bringing the worldwide total of all 8/70, 10/70, and 15/70 theaters, as of Jan. 1, 2005, to 368. By comparison, 2003 saw a net increase of 12 theaters, and growth of 3.5% over the previous year. This continues a trend of slowing growth that began at the end of the boom years in the late 1990s.

As shown in the tables below, 20 theaters opened in 2004 and ten closed. The average number of openings over the past decade is 28; average closings is 7.8.

The multiplex segment grew the most, with a net increase of eight screens over the previous year, bringing its share to 21.2% of the world total. Commercial standalone theaters also grew relatively strongly, adding five screens to give them a 18.5% share of the total.

Institutional theaters, with a net increase of only one theater, lost ground as a percentage of the whole: 54.3%, down from 55.6% last year. But theme parks did even worse, with a net loss of two theaters, dropping to 22 by the end of 2004, only 6% of the whole.

These results are quite different from last year's, when institutional theaters had the strongest growth, followed by multiplexes, then theme parks, and commercial standalones at the bottom, with a net loss of three. This highlights the variability and unpredictability of the industry. However,

*(see **THEATERS** on page 10)*

Premiering This Month
Mystery of the Nile
See page 17.

Note: As of Jan. 1, 2025, this issue, and all issues of *LF Examiner/Maximage,* are licensed under Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International. https://creativecommons.org/licenses/by-nc-sa/4.0/

LF examiner
THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

Founded 1997 as MaxImage!

February 2005
Volume 8, Number 4

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Published 11 times a year by Cinergetics, LLC, and distributed by first class mail.
Printed in the U.S.A

ISSN 1532-5504

Subscriptions: US$347
Outside North America: US$397
All payments must be made in US funds.
Substantial discounts are available for multiple subscriptions to the same address.

Editorial Offices
5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
Tel: 410-997-2780
Fax: 410-997-2786
editor@LFexaminer.com

© 2005 by Cinergetics, LLC
All rights reserved. No portion of this publication may be reproduced by any means without written permission of the copyright holder.
Individuals and organizations wishing to reprint articles from *LF Examiner* should call our offices for permission, which is usually given.
The opinions of contributors are not necessarily those of *LF Examiner* or its parent company, Cinergetics. LLC.
Trademarks referred to in *LF Examiner* are the property of their respective owners.

Classified Advertising
is accepted in the category of Employment.
The rate for organizations to post job opening announcements is US$0.50 per word.
There is no charge for individuals to post an ad in the "Positions Sought" category.

JSTC 2004 Conference in Tokyo, Nov. 15-16

by Hiroyuki Suzuki

The **Japan Space Theater Convention 2004** was held on Nov. 15–16 at **Mercian Shinagawa IMAX® Theatre** in Tokyo. It was the 19th meeting of Japanese LF theaters, and the second hosted by the Shinagawa theater, the first having been in 2002. In the intervening two years, the Shinagawa area has been developed incredibly. The new Shinkansen (bullet train) station opened in October 2004, and the large number of new office and hotel buildings in front of the station have established the area as Tokyo's new hot spot.

Two hundred ten people attended JSTC 2004, representing 26 theaters and many LF film distributors and producers. Sixteen new films were screened, more than doubling the seven titles shown in 2003. Among them, a domestically produced film, ***Robot***, was presented by **Mamoru Mori**, the first Japanese astronaut and the general producer of film. Mori spoke to conferees about his space experience and his experience making the film.

Among the other films, five were 3D, and several were revised versions of earlier releases.

The 3D films:
Adventures In Animation 3D
Bugs!
NASCAR 3D: The IMAX Experience
Ocean Wonderland 3D
The Polar Express: An IMAX 3D Experience

The 2D films:
Dinotopia
Dream of Tenma (revised version of a film produced for 1993 expo in Taejon, South Korea)
Forces Of Nature
Ocean Oasis (short version)
Roar
Robot
Sacred Planet
Stomp (short version)
Super Speedway (revised version)
3D Mania (revised version)
Vikings

Reception

The opening reception was held at Club X in **Shinagawa Prince Hotel**, which is also the site of the 270-seat IMAX SR theater. The general manager of the hotel, **Haruihiko Watanabe**, welcomed the delegates and discussed how the hotel is evolving into an "Entertainment Hotel." In addition to the IMAX theater, which draws many school groups to see LF films, the hotel is expanding, with a new aquarium and indoor amusement park set to open in 2005.

The chair of JSTC, **Harumi Akizuki** of the **Hamaoka Nuclear Exhibition Center IMAX Theatre**, said that although the industry is still in a troubled condition, cooperation among the members could help break this difficult situation. **Emlyn Koster**, incoming president of **Giant Screen Theater Association**, invited the Japanese LF industry to attend the GSTA's 2005 conference, to be held at the **Suntory Museum** in Osaka, Sept. 26–30. This year is the 35th anniversary of Osaka's Expo 70, which was the site of the world's first IMAX theater. More than 450 attendees from around the world are expected, and a large number of representatives from the Japanese LF industry are also anticipated.

Trade Show

Although the number of trade show booths fell to four, each of the exhibitors promoted its films and products enthusiastically. **Imax Corporation Japan** promoted DMR titles and a "making-of" video for *NASCAR*. **D&D Pictures** displayed four new films with banners and POPs. **Net Advance**, a subsidiary of **Shogakkan Publishing Co.**, exhibiting for the first time, demonstrated its electronic encyclopedia which can be used as a learning system in museums. **Ushio**, the supplier of Xenon lamps, attracted attendees with its giveaways.

Technical Seminar

Olympus introduced its eight-million-pixel (4K) super-high-resolution digital video system. About 100 people attended this session, indicating a high level of interest in this system. **Yasuo Nagashima** of Olympus demonstrated the camera, recorder, display, and editing system, and said that the digital technology creates high-resolution images as good as 15/70 film images. The company is planning to supply a giant-screen projector for theaters and event venues. So digital LF projection may soon be available, but improving the performance, reducing the projector size, and lowering the cost will be needed to make the technology more widely available.

Oh-Gata board meeting

In the board meeting of **Oh-Gata** (the Japanese LF organization), four new board members were selected from among associate (non-theater) members for the first time, bringing the board to a total of ten members. The move gives representation to the associate members, who will work with the theater members to operate the organization. An emergency motion was brought up to reconsider the location of JSTC 2005, including co-hosting with GSTA 2005, and was approved.

Hiroyuki Suzuki is secretary general of Oh-gata, the Japanese LF association.

Translator Kazuyo Takehara works for Dentsu TEC, Inc.

CORRECTIONS

The item "One-Hit Wonders" that accompanied the report on LF films of 2005 (*January 2005*) incorrectly stated that the only film produced by Giant Screen Films was *Michael Jordan To the Max*. The company also produced *Pulse: A Stomp Odyssey* with James D. Stern Productions and Harriet Leve Productions.

The list of conferences in the January issue included a photo of the Science Museum of Osaka above the listing for the GSTA 2005 conference. The conference will be hosted by the Suntory Museum in Osaka.

An item January's Biz gave T.J. Couch's age incorrectly. He is 33.

The Mailbox

In the editorial "Where Do We Go From Here?" *LF Examiner* editor **James Hyder** rightly lauds industry research and the GSTA research initiatives. Unfortunately, the LF business has historically been slow to react to research, and worse, much of it confirms what either we already know or at least sense about our business. Mr. Hyder goes on to suggest that quite possibly it might fall to the **Large Format Cinema Association** to initiate an "industry-wide film finance survey" to tabulate financial data for LF films.

It would be great to be able to keep track of film performance, but I fear that the numbers historically are better than they've been in the past few years, and reporting financials is potentially spreading bad news, with only a modicum of good news to cite. It's clear that a film made for under $5 million, guaranteeing over 100 play dates, can have a real chance of being interesting to investors, but only over time. Most films today are not reaching anywhere near that number of dates, nor are they commanding 100% of show schedule which means they have a longer haul to return money.

While we should have nothing to hide as an industry, I honestly don't know if there's anything to be really gained on the investment front, if producers and distributors report. The biz has always been sponsor/soft money driven to a large extent, except when **Imax Corporation** was footing the bill for whole productions (e.g. *T-Rex*). Film costs have gone up over the years, yet shooting at higher budgets is at a producer's peril. The returns have gone down, theaters play to a dwindling core audience, and a contraction in production was inevitable. Ancillary income is still paltry, and films need to regularly recoup their costs in a shorter time frame to be attractive to equity investors.

The business clearly needs unification, but are the constituents willing to be unified?

The LFCA doesn't have enough man- or woman-power at present to monitor and follow up with distributors and producers on a full-time basis, or available cash to commission a third party, although it would be great if we did.

Producers with projects seeking their way to the LF screen can easily extrapolate the numbers, but to make a compelling case for investment they'll have to include a certain amount of fantasy. Producers or distributors will tell you that, short of having the entire production sponsored, it's still very much a hand-to-mouth business: keep costs down, don't spend on ads and promotion, and don't expect to get a proportionate number of theaters or a large audience unless your film hits the mark, like a ***Space Station***, ***T-Rex***, or ***Mysteries of Egypt*** on the traditional side, or ***The Polar Express***, a differentiated (released in 3D) Hollywood film.

A bright light of late has certainly been the **California Science Center**, which has successfully exhibited films tied to their big-ticket exhibits (***The Human Body*** and ***Titanica***) in second runs. Short of that, it seems that these days, those who can pay for prints and ads and command 100% of show schedule are clearly at an advantage despite film financials.

The business clearly needs unification, but are the constituents willing to be unified? A novel concept for an industry that remains too competitive amongst its various entities. Only when theaters recognize the importance of once again drawing large numbers of patrons to see their film programming, and thereby can adequately compensate the producers and distributors, will we see an expansion of production. The business needs successful films and we all need to recognize the need to promote the industry as a whole. Small thinking sees the small pie being divided up, instead of recognizing that there's a much bigger pie to draw from. Reporting the financials only verifies the obvious.

–Andy Gellis
President, LFCA

With the great success of the IMAX 3D release of ***The Polar Express***, it is clear that good 3D films are well suited to the times. Rather than being an anachronism, as the less technically inclined in the critical press have been saying, the public likes 3D when it is well done. The [per-screen] results for *Polar Express* were about 12 to 15 times better in 3D than 2D.

As it is impractical to expect more than a half dozen IMAX locations to open in any given year, it makes sense to consider the opening of "scaled down" LF 3D theaters. [Editor's note: **Imax Corporation** has stated that it expects 25–30 theaters to open in 2005, most of which will be 3D.]

I have begun to advocate the use a 6-perf/35mm frame for showing 3D to small audiences. This size increase makes the 3D far brighter, and presents a clearer image than any possible 4-perf/35mm. It also allows the presentation of the flat IMAX-style LF in smaller museum locations, as long as a good stadium seating plan is used.

I have given the name CINE 150 to the format, which expresses the fact that the image is 1.50 times the size of a normal 35mm image. This is just enough, when used to show 3D, to make a very noticeable improvement in the look of the presentation.

LF producers should welcome another 400 to 4,000 screens world-wide to show LF originated product. What do you and members of the LF community and fan base think of the idea? I have discussed this with both studio executives and exhibitors who want to hear and see more about it.

–Allan Silliphant

The writer has directed historical documentaries and television commercials and operates Anachrome, a maker of proprietary 3D glasses. He can be reached through his Web site, www.anachrome.com.

DEALS

Imax signs seven MPX theaters

Since mid-January, **Imax Corporation** has signed deals for seven more MPX™ theaters in China, Kuwait, and the Netherlands, and accelerated plans to install systems in Mexico. This is in addition to signings for seven MPX projectors in China and Russia made in early January (*see The Biz, LF Examiner, January 2005*).

The company said on Jan. 13 that it had signed an agreement with the government of Chongqing for three MPX systems in the south-central municipality of 32.4 million people. The theaters, set to open by 2008, pending standard formal governmental approval, will be located in the **Chongqing Movie City** multiplex, the **Children's Palace**, and the **Chongqing Science and Technology Museum**.

In early February the company announced two more signings in China, at the **Civil Aviation Administration of China Museum** in Beijing and the **Guangdong Science Center** in Guangdong city. The former will be a 3D SR system and the latter a 3D GT. Both are expected to open in 2007. The deals bring to 24 the number of theaters expected to be open in China by 2008.

The Kuwait agreement provides for two MPX systems to be installed in multiplex theaters in Kuwait City owned by **Kuwait National Cinema Company**. The first will open by the end of this year, the second in 2007. The Middle Eastern nation already has one LF theater, an IMAX SR theater in the **Scientific Center of Kuwait**, which opened in 2000. Imax expects to have nine theaters in the region by 2007.

Also in January, Imax announced that, because of the strong performance of ***The Polar Express***, Mexican exhibitor **Cinepolis** has accelerated its plans to open two MPX theaters. Originally set to open in 2006 and 2007, they will now be installed in the first and fourth quarters of 2005. The first will be a retrofit in a Cinepolis multiplex in Monterrey, Mexico. The second will be a new house added to an existing multiplex at a location to be announced.

The chain's first MPX, the **Cinepolis Perisur**, opened in Mexico City in November (*see The Biz, LFX, October 2004*), and has sold out more than 90% of its weekend screenings of *The Polar Express* since opening, according to an Imax press release.

On Feb. 2, Imax announced that it had signed a deal with **Pathé Theatres BV**, in the Netherlands, to retrofit a multiplex in Amsterdam with an MPX system this spring. Pathé operates 100 screens in 12 theaters in the Netherlands, and is part of EuroPalaces, Europe's leading cinema exhibitor.

The announcements fueled a run-up in the company's share price from around US$8.25 at the end of December to a high of $12.45 on Feb. 10, the day after the latest China announcement, its highest level since October 2000. The stock has been trading between $11 and $12 since then.

Melbourne museum acquires IMAX

In December, the **MTM Entertainment Trust** (MME) surrendered its lease interest in the **IMAX Theater Melbourne** (in Australia) to the **Museum Victoria**. MME subsidiary **World's Biggest Screen, Pty. Ltd.**, which had previously operated the theater, will continue to "assist with programming of films and marketing" on a consultancy basis, according to a release.

WBS' **Mark Bretherton** tells *LFX*, "As the theater is situated directly within the museum, there are both financial benefits and a more natural synergy when the theater is under the operational control of the museum."

The 300-seat 3D theater opened in 1998, before the museum building was complete. It was the third of seven IMAX theaters developed in Australia, New Zealand, and Thailand in the late 1990s by the ill-fated **Cinema Plus**.

The only other theaters left from that venture are the **Panasonic IMAX Theatre** in Bangkok and the **LG IMAX Theatre** in Sydney. When Cinema Plus went into receivership in 2000, Thailand's **Major Cineplex Group**, which had previously owned a 50% share of the Bangkok theater, acquired the other 50%.

The Sydney theater is now the only screen operated by WBS, which was formed by MME to take over the Australian and New Zealand theaters after Cinema Plus' collapse.

Munich IMAX to close in February

The **IMAX im Forum am Deutsches Museum** in Munich, Germany, will close on Feb. 23, ending a long struggle to keep the 14-year-old 3D theater alive. The theater is next to the popular museum in a facility that includes conventional theaters, a planetarium, and meeting and exhibit spaces, none of which has been profitable for some time. (*See Biz, LFX, December 2004.*)

According to German press reports, the IMAX has been operating at about 25% of its capacity, better than the other Forum attractions, but not enough to generate a profit. Part of the problem was attributed to restrictions put on the facility by the museum, which insisted on "cultural and scientific" meetings.

After no potential investor could be found, the appointed insolvency manager decided in early February to close the facility before the end of the month and lay off 24 full-time and 80 part-time employees.

Dieter Buchwald, who founded the Forum in 1992, but hasn't been involved in its daily operation for a few years, tells *LFX* that in 1999 and 2000 the Munich theater was the most popular and successful IMAX screen in Europe, and the second most popular in the world.

The Forum's IMAX projector was purchased outright in 1992, not leased, and it and all of the other contents of the Forum were sold at auction on Feb. 25, after this issue went to press. (We will report on the purchaser in a future issue.) We believe this is the first time an IMAX projector has been sold by a third party.

Following the recent closing of two German IMAX theaters, this leaves the country with six, down from twelve in 2001.

THE BIZ

DEALS

DTS acquires Lowry Digital

In January, **Digital Theater Systems** extended its business interests to include image technology by acquiring **Lowry Digital Images**, which specializes in restoring and enhancing film and digital imagery. DTS paid about US$11 million in cash to acquire the outstanding shares of the privately held company. If the new subsidiary meets certain performance criteria in 2005 and 2006, former Lowry shareholders will receive a total of up to 857,000 shares of DTS common stock.

Incorporated in 2000, Lowry Digital uses "highly advanced, proprietary image processing algorithms...to improve picture quality and resolution and remove unwanted artifacts," according to a press release. The company provided image enhancement to HD digital footage shot for **James Cameron**'s LF film ***Aliens of the Deep***, and has restored nearly 100 35mm features for DVD, including the *Indiana Jones* films and all 20 James Bond films.

DTS is known for its digital audio decoders for film theaters and consumer audio products.

In-Three offers 2D-3D conversion

In-Three, Inc., of Agoura Hills, CA, has announced a digital process to convert 2D images in any format or resolution to 3D. In a release, the company said that "movies converted to 3D via the Dimensionalization® process produce no eye fatigue for theater audiences."

The process was used by **James Cameron** to convert some 2D scenes in ***Aliens of the Deep*** to 3D. The company quoted Cameron as saying that In-Three's process was able "to add real depth to the 2D video images captured by our robotic vehicles, and these shots blended beautifully with our 3D shots."

Although the conversion process is resolution and format independent, the company is primarily targeting digital cinemas. According to founder and president **Michael C. Kaye**, "All that digitally equipped theaters need to do is simply add our wireless 3D glasses."

Kaye declined to provide *LF Examiner* with specifics about how the system works, or how it differs from previous conversion processes, other than to say, "Unlike theirs, ours works." He also declined to discuss the cost of converting a 2D film to 3D, but said that several full-length (non-LF) films are in the process of being converted, and could be released by the end of the year. There are about 150 digital cinemas, and about 140 3D LF theaters, worldwide.

Lobo making film on national parks

Lobo Media Productions, Inc., announced on Feb. 1 that it has begun preproduction on ***Ghosts of the Grand Circle*** (wt), an LF film about the 1,400-mile (2,240-kilometer) ring of seven national parks in the southwestern United States: Bryce Canyon, Zion, Capital Reef, Arches, Canyonlands, Grand Canyon North Rim, and Mesa Verde. According to a Lobo release, "Each of these seven natural wonders possesses its own unique characteristics, history, and breathtaking geography. Together they form one of the most magnificent natural phenomena in the world."

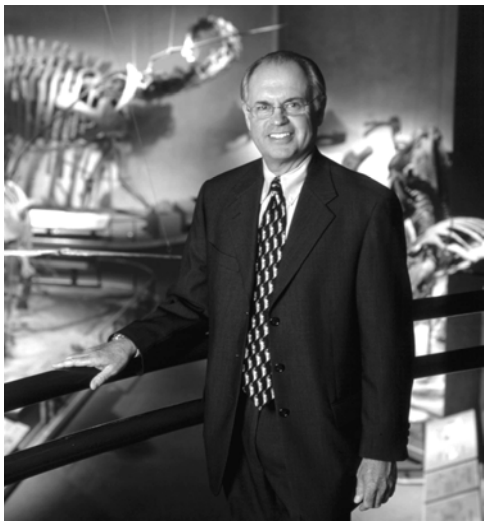
The film, which is fully funded, will be directed by Lobo CEO **Mal Wolfe**, produced by **Dean Zanetos**, and written by **Rick Pope**. **William Webb** will be executive producer. Set for release in summer 2006, *Ghosts* will be distributed by **Kathleen Wolfe** through Lobo sister company, **StageFamily Productions, LLC**.

MediaMerge serving Chattanooga

Birmingham, AL-based **MediaMerge, Inc.**, has signed an agreement with the **Tennessee Aquarium** in Chattanooga to service its IMAX projection system under **Imax Corporation**'s Service Partnership Program. The company, which now has two SPP technicians, will provide preventive maintenance and technical support to the 400-seat 3D theater.

MediaMerge supports eight IMAX theaters, making it the world's largest third-party IMAX service agent.

PERSONNEL



George Sparks

Sparks is new head of Denver MNS

George W. Sparks has been appointed president and CEO of the **Denver Museum of Nature and Science**, replacing interim president **Tom Swanson**, who took over after **Raylene Decatur** resigned in March 2004.

Sparks is a graduate of the U.S. Air Force Academy and holds a master's degree in aeronautics and astronautics from the Massachusetts Institute of Technology. He comes to the museum from NorthStone Group, a management consulting company in Louisville, CO, where he was a partner. Before that, he was vice president of Agilent Technologies, a spinoff of Hewlett Packard.

A resident of Boulder, CO, Sparks has served as a member of the Denver mayor's Early Childhood Education Leadership Team.

Kennedy has a boy

Mary Kay Kennedy gave birth to a healthy, 9 lb., 7 oz. (4.3 kg) boy, Jack, on Feb. 10. Mother and child are doing well, according to **Bing Broderick**, Kennedy's colleague at **WGBH Enterprises**.

Kennedy, LF distribution manager for WGBH, will take a few weeks off, after which she will resume working part time. Broderick will be handling Kennedy's functions in her absence.

GSTA Discloses Troubles at Mid-Winter Meeting

*(from **GSTA** on page 1)*

The problem with Osaka

For decades the GSTA's annual conference has alternated between sites in North America and overseas, to emphasize the international nature of the group and give conferees the chance to visit a variety of venues. The association has relied on the larger turnout and revenues from the domestic meetings to offset losses from the international sites.

The selection of Osaka for the 2005 conference was made at the 2002 meeting in Toronto. Among the reasons for the choice was that this year is the 35th anniversary of the birth of IMAX at Expo '70 in Osaka.

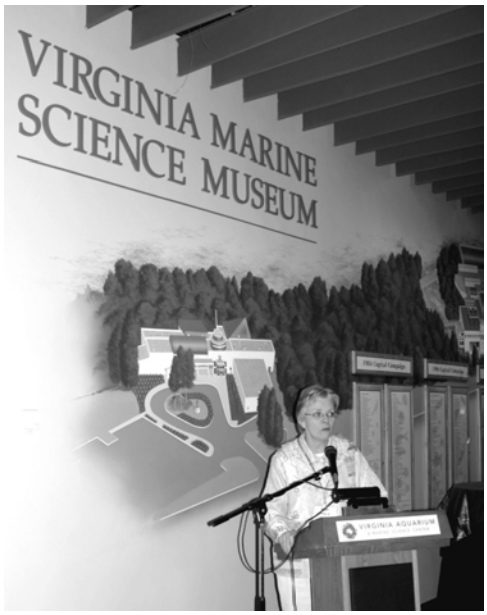
By the time of the 2003 meeting in Glasgow it was becoming clear that, because of declines in the industry, the association needed to reduce the frequency of its overseas conferences. The board decided to change the pattern to two North American sites, then one international, but the Osaka date was left unchanged out of consideration for the work that had already been done.

Had the Montreal meeting made as much money as planned, the Osaka conference probably would have been sustainable. But with nearly $250,000 less in reserves than expected at this point, a break-even or losing conference in 2005 could drive the organization into bankruptcy.

Osaka's situation has been made worse by an unfortunate coincidence in the timing of new films. For most theater representatives, the main reason to attend conferences is to see new films. The 2004 conference in Montreal presented nine new films, including several that had not yet opened to the public. The LFCA conference in April will show three or four films that have opened since Montreal, but only one other film (excluding IMAX DMR® titles) is expected between April and late September. That film is **Tom Hanks'** ***Magnificent Desolation: Walking on the Moon***. A few others set for fall release might be ready in time, but that is far from certain.

Thus, for many North American theater reps, attending LFCA would be a much more cost-effective choice than going to Osaka. Fewer expected attendees makes the Osaka meeting less attractive to sponsors, further reducing the overall revenue potential for GSTA.

In Osaka's favor, Japan has more LF theaters than any country except the U.S., so a much larger contingent of Japanese theater reps than usual is expected. In Virginia Beach, GSTA board member **Kazuyo Takehara** said that at least 77 people from Japan had already said they would attend. The Asia/Pacific region has also been the center of much of the recent growth in the industry, with new theater signings by **Imax Corporation** in China and India. This was presented as another potential source of attendees.



The Virginia Aquarium's Lynn Clements welcomed delegates at the opening reception.

Merging with LFCA

In sending them to their committee meetings, Koster asked attendees to engage in "radical thinking" and propose ideas that could help restore the organization's fiscal health. The flood of ideas that was returned later that afternoon was far too great to cover fully in this article, but the two most significant topics were the merging of GSTA and LFCA and the various alternatives to the Osaka conference.

Since its founding in 1983 (as the Space Theater Consortium, later the International Space Theater Consortium), GSTA has limited full membership and voting rights to giant-screen theaters with an educational mission. Other members, known as associate members, have no vote in the organization's decisions, and until relatively recently had limited representation on the board.

LFCA was founded at the ISTC conference in Barcelona in 1996 by a group of associate members frustrated by their second-class status in the organization, despite paying the same dues and constituting a majority of the total membership. The group held its first conference the following year, immediately following the ISTC meeting in Vancouver, and quickly became a voice for the production side of the LF industry. In 1998 its conference was held in Los Angeles in May, a site and time it has maintained since.

LFCA's ethos has been more egalitarian—all members have an equal vote—and independent of format and brand. Where GSTA had limited full membership to 15/70 theaters and had close ties to Imax Corporation, LFCA promoted 8/70 as a viable alternative and often appeared almost militantly anti-Imax. (GSTA allowed 8/70 theaters to become full members starting in 2000.)

Over the years, the LFCA conferences have grown in attendance, and have come to more closely resemble the GSTA's meetings. At the 2004 meeting, a concerted effort to boost theater membership with sessions on theater operations issues was successful, leading to some grumbling among production types that the conference had become too much like GSTA.

Although Koster hinted at reunification in his opening comments at Virginia Beach, the allusion apparently went over the heads of most participants, so that the idea came as a surprise when proposed by **Rick Gordon** later in the meeting. Gordon is an LFCA founder and one of six LFCA board members present who also serve on the GSTA board or its commit-

How to Merge GSTA and LFCA?

The process of merging two independent organizations, one of which was founded as a protest against the other, will be a complex, slow, and perhaps even messy process. Conflicting interests, motives, and viewpoints will have to be reconciled, and compromise positions found on a plethora of issues, before the GSTA and LFCA can become a single entity.

Among the myriad issues that must be worked out are:

Membership. GSTA has three categories of membership, only one of which, Theater Member, has voting rights. The other two categories, Developing Member and Associate Member, outnumber the Theater Members, and although they are represented on the board, have no vote in association issues. LFCA has only one type of membership and all members can vote. In a merged association, how will members be defined? Could, for instance, **Regal Entertainment Group**, with 15 LF theaters, have 15 memberships, and thus 15 votes? Will some GSTA Theater Members want to retain some form of superiority?

Conferences. Even before this year's Mid-Winter meeting, the two organization had been discussing merging the GSTA's Mid-Winter meeting with the LFCA's conference. How will the combined organization structure its meetings and their content? Many participants at Virginia Beach liked an idea presented by **David Duszynski** of two conferences a year, in the early spring and fall, both shorter than the current GSTA conference, and each with unique features or themes. The notion of a semi-permanent location for the fall meeting was also raised. A site on the east coast of North America might alternate every third or fourth year with a different overseas location.

Boards and Committees. The boards of the two organizations each contain 21 people, two of whom serve on both. The new organization will probably not need a 40-person board. Similarly, there will be some redundancy among the committees. Who will stay, and who will go, and who will decide?

Legal issues. Each organization has by-laws which specify how it is governed, and how its structure can be changed. Any action to merge the two will have to be made in accordance with those by-laws, and although the sentiment at the Mid-Winter meeting was unanimous in favor of merging, it is conceivable (if not very likely) that the full membership of one or both might oppose the move. This could result in a legal quandary without a simple solution.

Name. What will the unified association be called?

Other options. Although it wasn't officially discussed at the Mid-Winter meeting, there are two other international LF organizations, **Euromax** in Europe, and **Oh-Gata** in Japan. Would there be a benefit to drawing either or both of them into the newly merged organization?

These and many other issues will have to be discussed and worked out over the next several months. Both organizations have established committees for the purpose, and the question will be discussed at the two conferences.

Do you have any suggestions that you would like to present to the industry and the committees working on the merger? Send them to us by e-mail to editor@LFexaminer.com, or via the comment form on our Web site: www.LFexaminer.com/contact.htm. We'll publish a selection of the most interesting in the next issue, and will forward all of them to the merger committees.

tees.

Jonathan Barker (who serves on both boards) made the case for the merger, saying, "There is no logic in having multiple organizations with dual overheads," in the current economic climate. He went on, "In the conversations I've had today with a lot of people, I haven't heard anybody actually suggest that this isn't a good idea."

Others added their support to the idea. Imax's **Rob Lister** said that the company is concerned that as its signings and theater numbers have gone up, GSTA's membership has gone down. Imax's expansion in the multiplex market has meant that 93% of Imax's current backlog of 66 theaters would not be eligible to be theater members under GSTA's current rules (although they could be associate members).

Others pointed out that if more commercial theaters became members of a unified LF organization, the conferences would be more attractive to studios, who could provide a large boost to sponsorship revenues.

Gordon said that "Both organizations are looking to make this industry healthy; we all have the same problems," but added, "I don't think LFCA will re-merge unless it is an egalitarian organization with a focus for the entire industry, and not just one segment."

Although this comment hints at an expected reluctance on the part of some GSTA theater members to give up the dominance they have had in that organization, at the end of the second All Members meeting, a straw poll (with no official force) on the question of exploring a merger with LFCA passed unanimously.

Alternatives to Osaka

The most important issue confronting the group was what to do about the Osaka conference. Koster expressed great reluctance to cancel or postpone it, but entertained suggestions from the attendees that might turn around the fiscal crisis, including ways to make the Osaka meeting more profitable.

After recommending the merger, Barker reported that the LFCA board members present in Virginia Beach had spoken to LFCA president **Andy Gellis** in Los Angeles about the situation. If discussions on the merger begin, Barker said, "there is a willingness amongst the leadership of the LFCA to actually move the LFCA April conference" to September as a joint conference. The problem was timing.

With a little more than two months

*(see **GSTA** on page 8)*

The GSTA board holds an unprecedented open meeting. Clockwise from bottom center: David Mosena, Cristina de Ezkauriatza, Andrew Oran, Jonathan Barker, Greg MacGillivray, Claude Benoit, Berend Reijnhoudt, Doug King, Jessica Christensen, LeRoy London, Dave Duszynski, Kim Cavendish, Terrell Falk, executive director Gretchen Jaspering, Emlyn Koster.

*(from **GSTA** on page 7)*

before the April date, if LFCA decided that moving its meeting was feasible, GSTA would have to accept or decline that offer almost immediately. The GSTA board's previous plan had been to reconvene in a month, when more information on which to base a decision would be available. The LFCA, on the other hand, intended to make a conference decision at a previously scheduled meeting on Feb. 8, three days after the Mid-Winter meeting. The GSTA decided it could have its next meeting by telephone in less than two weeks, but that would still be more than a week after LFCA made its decision. At the end of the Mid-Winter meeting, it wasn't clear what GSTA would do if LFCA said it could move and needed a decision within days, instead of a week or more.

In the third All Members meeting, Saturday morning, the case for going to Osaka was made by Koster and **Hitoshi Sato**, general manager of the Suntory Museum. Sato said, in a statement translated and read by Takehara, that much progress had been made in preparing for the conference, including the shifting of the Oh-Gata meeting. He urged the GSTA to gather as much information as possible before making any decision, and to consider the message that canceling the Osaka meeting would send to non-North American members.

Koster then presented a four-part plan: hold the Osaka conference as planned; collect financial details about previous conferences for planning purposes; request a one-time additional fee from members, proportional to the size of the company, to raise the funds needed to keep the association afloat; and proceed with the merger with LFCA. He asked for a straw poll to indicate the level of support for the plan, and the majority present favored it. After some further discussion about the various options, a poll was taken on whether to make an immediate decision about the fall conference, rather than waiting to gather more information. A substantial majority favored waiting at least ten days while the financial situation was clarified.

The board meeting

The GSTA board decided, in the spirit of openness, to make its final meeting open for all conferees to observe, the first time this had ever been done. It took several actions on matters that had been explained and discussed in earlier sessions.

The first several motions were intended to begin the process of cutting the association's expenses, and all passed unanimously. The lease on the GSTA offices in St. Paul, MN, expires in October, and although it can't be broken or the property sublet, the board voted to terminate the lease when it expires and move the headquarters immediately to the **St. Louis Science Center**, where new executive director **Gretchen Jaspering** has free office space.

The next motion was to notify the **Science Museum of Minnesota** that the contract for the publication of *The Big Frame*, which happens to expire this year, will not be renewed. Koster had explained that this would give the association the opportunity "to revisit the entirety of our publications program for reasons of economy and communication coordination." The decision does not mean that *The Big Frame* will cease publication, or even that SMM will not continue as publisher, only that the GSTA needed to give itself as much flexibility as possible with regard to expenses and income sources. The Fall issue will be the last under the current contract.

A motion to explore the unification of GSTA and LFCA passed unanimously, and Doug King was officially appointed to assume the role of treasurer, to replace Peter Giles, who is retiring as president and CEO of the **Tech Museum of Innovation** in San Jose, CA. (Giles' retirement is entirely coincidental and unrelated to the financial problems.)

On the Osaka decision, Koster asked each board member briefly to present his or her views. After each had spoken, the board voted 12 to 2 to reconvene by telephone in 10 to 14 days to review the financial information and decide on whether to stay with the Osaka conference or take some other action.

Aftermath

Following the Mid-Winter meeting, the board of the LFCA, in its Feb. 8 meeting, voted not to shift its conference from the April dates, and voted unanimously to "explore a closer association with the GSTA for the potential benefit of the entire spectrum of the large-format industry."

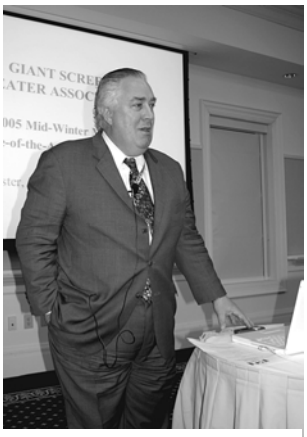
The GSTA board held a follow-up meeting on Saturday, Feb. 19, to decide on the fate of the fall conference and other matters, but did not disclose the actions taken at that meeting until after the deadline for this issue. We will have additional coverage in the March edition and will send out an e-mail flash when news from the meeting is released.

(*If you are not on our list to receive free monthly e-mail updates and occasional news flashes, send an e-mail to editor@LFexaminer.com or visit our Web site, www.LFexaminer.com/eupdate.htm.*)

An Amazing Meeting

by James Hyder

This issue very nearly went to press before the Mid-Winter Meeting. When I decided (for unrelated reasons) to publish after the meeting, I thought, "This way I'll be able to include a paragraph or two about the meeting." I fully expected it to be another not-terribly-newsworthy planning session. Little did I know.



GSTA president Emlyn Koster.

The news of the precarious state of the association was a surprise to most people at the meeting. But the shock wore off quickly as everyone grasped the seriousness of the situation and got to work. The board acted responsibly and admirably by putting as much information before the group as possible. **Emlyn Koster**, in the unenviable position of having to announce this bad news in his first meeting as president, presented the situation straightforwardly and clearly. He asked for radical ideas, received many from the participants, and he and the board considered all and acted on many.

Throughout the two days there was a spirit of cooperation and teamwork that reminded me of the way people come together in natural disasters. In the All Members meetings and the committee meetings, people came up with interesting and helpful ideas, listened to each other's comments, and built on previous suggestions. There was no finger-pointing, backbiting, or name-calling. No accusations or recriminations. In fact, I don't even recall any raised voices.

Most participants were also acutely aware of the uncomfortable situation in which Osaka's **Hiroshi Sato** and the other delegates from Japan had been placed, and strove earnestly to find ways in which the Osaka conference could be made a success.

Although the LF industry has always been friendly and collegial, there have been major differences between various factions in the past. But none of that came out in Virginia Beach. Everyone realized that we had to pull together for the good of the industry. Nowhere was this better exemplified than in the unanimous straw vote in favor of merging GSTA and LFCA. Only a few years ago one would have expected many institutional theater representatives to strongly oppose any such measure.

As **David Mosena** said in the final board meeting, it had been "the most creative 24 hours in the GSTA's history." And I, for one, had never been prouder to be part of the LF industry.

Members of the Boards

GSTA Board

Jonathan Barker,* SK Films
Claude Benoit, Montreal Science Center
Mark Bretherton, World's Biggest Screen, Pty. Ltd.
Kim Cavendish, Museum of Discovery and Science
Jessica Christensen, Swedish Museum of Natural History
Mike Day, Science Museum of Minnesota
David Duszynski, Cincinnati Museum Center
Cristina de Ezkauriatza, Planetario Alfa
Terrell Falk, Cinemark USA
Elizabeth Hoyos, Maloka
Doug King, St. Louis Science Center
Emlyn Koster, Liberty Science Center
Robert Lister, Imax Corporation
LeRoy London, National Air and Space Museum
Greg MacGillivray. MacGillivray Freeman Films
David Mosena, Museum of Science and Industry, Chicago
Andrew Oran,* Fotokem
Alex Page, Science Museum, London
Berend Reijnhoudt,** Omniversum
Kazuyo Takehara, Dentsu Tec

* Serves on both boards
** President of Euromax

LFCA Board

Jonathan Barker,* SK Films
Todd Bridgford, Virginia Air and Space Center
Charlotte Brohi, Houston Museum of Natural Science
Robert Dennis, Technicolor, Inc.
Andrew Gellis, Cinevest
Paul Giguere, Pulseworks
Rick Gordon,† RPG Productions
Joanna Haas, Carnegie Science Center
Deborah Hartnett, Resolute Pictures
Paul Holliman, Buena Vista Pictures Distribution
Chevy Humphrey, Arizona Science Center
David Keighley,† DKP/70MM Inc.
John Lundin, Cinemark USA
Dennis Earl Moore, DEMP
James Neihouse, Shot in the Dark Productions
Andrew Oran,* Fotokem
Christopher Palmer, American University
Beverly Pasterczyk, Eastman Kodak
Cherie Rivers,† Museum of Science, Boston
Gordon Stalans,† Tennessee Aquarium
Jan Wieringa, Chemistry Pictures

† On LFCA board and a GSTA committee

*(from **THEATERS** on page 1)*

the 2004 results seem to be more indicative of future trends, as multiplex and commercial theaters command a larger portion of the marketplace.

New theaters

	Opened	Closed	Net
Commercial	6	3	3
Multiplex	10	2	8
Theme Park	1	3	-2
Institutional	3	2	1
Total	**20**	**10**	**10**

	Opened	Closed	Net
IMAX	16	8	8
Iwerks	1	0	1
CDC	1	0	1
Others	2	2	0
Total	**20**	**10**	**10**

The most significant aspect of 2004 may be the introduction of **Imax Corporation**'s new MPX™ projector, six of which were installed in North America, with a seventh in Spain. Four existing multiplex screens of the **National Amusements** chain got the smaller, less expensive systems, as did a new **Showplace Cinemas** house in Evansville, IN, and a **Famous Players** cinema near Imax headquarters outside Toronto. The Spanish installation is in a **Yelmo Cineplex** theater in Oviedo, 300 miles (475 kilometers) northwest of Madrid. (Yelmo is half owned by **Loews Cineplex**.)

In addition to the MPX screens, Imax also opened three theaters in the U.S., added theaters in Mexico, Italy, Malaysia, Taiwan, and China, and had its first installation in Israel.

The year 2004 is also notable as the first since 1979 — and only the fifth year in its history — in which Imax opened no institutional theaters.

There were four non-IMAX installations last year, including the three institutional theaters: a 103-seat **Simex/Iwerks** 8/70 theater at the **Flint Riverquarium** in Albany, GA; a **Cinema Development Company** 15/70 system at the **Eugenides Planetarium** in Athens, Greece; and an unidentified projector installed at **Naturnova**, a science center in Vigo, Spain. Italian projector maker **Cinemeccanica S.p.A.** supplied an 8/70 system for the **Aviodrome** aviation theme park in Lelystad, Netherlands.

Ten closings

Ten theaters closed in 2004, compared to 11 in 2003, well under the average of 15 closings in each of the prior three years. Imax lost eight theaters, as the **Marcus Theatres** IMAX screens in Addison, IL, and Columbus, OH, closed (*see The Biz, LF Examiner, Summer 2004*), along with two theme park theaters in Germany (*see The Biz, December 2004*), two screens in Japan, and one each in Canada and South Africa. This brings to 78 the number of LF theaters that have closed since 1997. As in past years, the majority of the theaters that closed in 2004 were unable to generate sufficient income. However three of the "closures" may provide a portent of the future: the IMAX theaters in Ichikawa and Shima, Japan, and the 8/70 theater at **Nauticus** in Norfolk, VA, switched over to digital projection. Although they continue to operate, we count them as closed because they are no longer part of the LF film leasing marketplace. (*See also the box on page 13, "What Do You Do With an Old LF Theater?"*)

No conversions

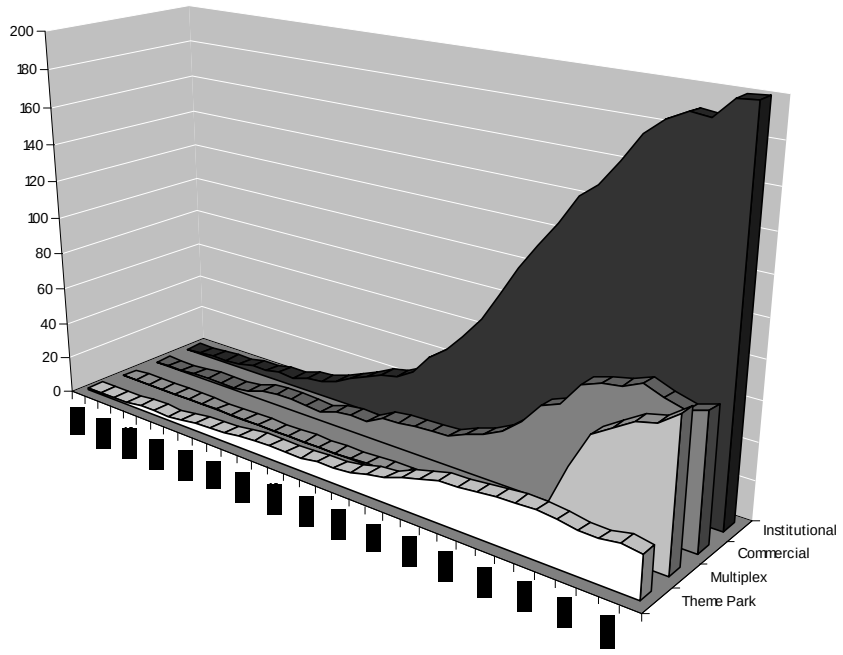
Except for these three, no theaters switched from one LF format to another, a practice that had become common in the previous four years. The majority of conversions were multiplexes that had been switched from IMAX to 8/70 when the theater chains started filing for bankruptcy in 2000 and 2001 and used the filings to get out of their IMAX leases. Most of them were converted back to IMAX when the lawsuits that arose from those filings were settled in 2002.

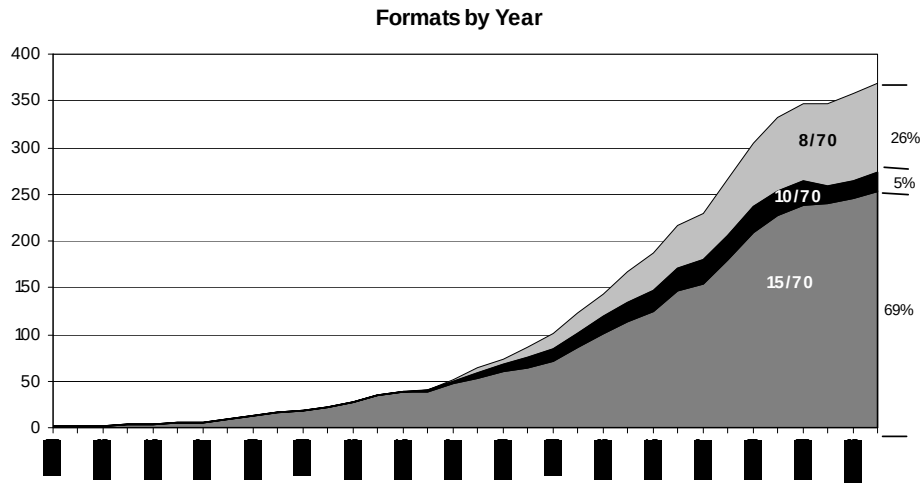
We expect conversions to be less frequent in future, and generally to occur only when IMAX licensees decide not to renew their leases when the ten-year contracts expire. The **Hastings Museum** in Hastings, NE, and **Science Spectrum** in Lubbock, TX, which gave up their IMAX systems in 2002 and 2003 respectively, are the most recent examples.

Institutional vs. commercial

The institutional sector continues to hold the majority of LF screens worldwide, but that lead is slipping as the number of multiplex theaters increases. As we noted in last year's theater report, 2003

LF Theater Count by Operator Type





was a banner year for new institutional theaters, with a net increase of nine, the largest jump since 1998. Although three new institutional theaters opened in 2004, as noted above, two others "closed" by converting to digital projection.

With Imax's big push to install MPX theaters worldwide, institutional theaters may lose their majority standing in the next few years, although the segment will probably continue to be the largest of the four for some time. And since most multiplex theaters book only repurposed Hollywood films, the institutional sector will continue to be the most important economic driver of original LF production.

2D vs. 3D

From the introduction of the first IMAX 3D system (with two full-size GT projectors) in Vancouver, BC, in 1987, 3D has made steady progress, and now holds almost 40% of the world market.

Of the 20 new theaters in 2004, 16 were 3D, including 13 of the IMAXes. Four of the ten closed theaters were 3D (all IMAX), for a net increase of twelve 3D theaters and a net loss of two 2D theaters. This brings the current world inventory to 230 2D screens and 138 3D, a 62%–38% split. At the beginning of 2004 the division was 65%–35%.

All but nine of the world's 138 3D theaters are IMAX; seven of those nine are Iwerks 8/70 3D, including two that opened in 2004, and the other two are CDC 15/70 systems.

Battle of the brands

As of the end of 2004, Imax Corporation had increased its share of the worldwide LF theater market to 65.2%, up from 64.8% a year earlier. The only other manufacturer to expand its share in 2004 was CDC, by boosting its installed base from six to seven with the Athens system, thereby raising its percentage of the world inventory from 1.4% to 1.6%. All other makers lost one or two tenths of a percent, except Germany's **Kinoton GmbH**, which held steady at 2.2%.

The ostensible competitors to IMAX seem to have virtually conceded the game and left the LF field, focusing instead on other business segments such as 35mm projection and motion simulation. None appears to be putting a substantial effort into selling new LF systems. Japan's **Goto Optical Manufacturing Co.**, Kinoton, SimEx/Iwerks, and **MegaSystems/Ballantyne of Omaha** each has one outstanding LF installation to be completed in the first half of this year. The latter two tell *LFX* that they have or expect a signing or two this year that they can't discuss yet. Otherwise, we know of no future LF installations that aren't IMAX.

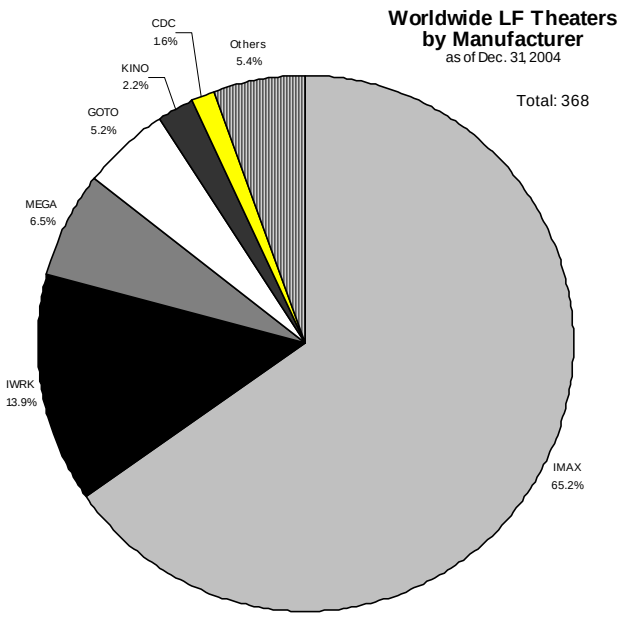
The future of LF theaters

It is clear that the vast majority of the growth in LF theaters over the next few years will be in the multiplex segment and outside North America. Imax announced the MPX projector in March 2003, and as of this time last year had only signed deals for nine of the systems. But by Sept. 30, 2004, a little more than six months later, the company had 24 in its backlog, and since then has announced leases of 16 more systems, most of them MPX (*see The Biz, page 4*). By our calculations, the company now has 72 theaters in backlog, 31 of which are MPX.

Imax's CEOs have said that they expect between 20 and 25 installations in 2005, eight of which could be in museums. The **Science Center of Iowa** in Des Moines is expected to open this spring, for instance, and several Chinese museum theaters could open by year's end. But institutional theaters represent less than a third of the LF screens to be built over the next few years, and their share of the whole is certain to drop. Even if ten institutional theaters open in 2005 and none close, the segment could drop two points to 52.3% of the world count by the beginning of 2006.

Multiplexes are the wave of the future,

*(See **THEATERS** on page 12)*



*(from **THEATERS** on page 11)*

and the only question is, for how long? The last wave of commercial theater building crashed on the rocks of the theater chains' bankruptcies. The chains' problems were largely external to the LF industry, but their effect on the business, and Imax Corp. in particular, was devastating.

Since then, Imax has introduced DMR to give multiplexes films they really want, and MPX to lower their startup costs. Although North American chains have not yet jumped back in in a big way, international signings have created some momentum and driven up the company's share prices significantly.

We see two potential hazards ahead for LF in multiplexes. The longer term problem is digital technology. As we have said many times, eventually LF projection will be digital, and as that day approaches it will become harder and harder to sell film projectors. As multiplexes replace their 35mm projectors with digital systems, they will grow less inclined to invest in new film systems of any kind. This could be part of the reason why only one of the major North American chains has taken MPXes. The rest may be waiting to see what digital will do to their business.

The other potential problem, especially in North America, is the public reaction to the smaller MPX screens. As we discussed in our stories on MPX in the November 2004 issue, the MPX systems National Amusements has installed in four existing multiplex houses have the smallest IMAX screens in the world, the largest of the four being 30 x 60 feet (9 x 18 meters). Although initial public reaction to ***The Polar Express*** in those theaters has been positive, a significant part of that response may have been to the film's strong 3D effects. When 2D films are shown with MPX on a screen no larger than a standard 35mm screen, will customers be as enthusiastic? More importantly, will they be willing to pay a $3-plus premium for the IMAX ticket? The first test of this will come in March with the release of the animated film ***Robots***.

Possible audience indifference to MPX in North America, where the IMAX brand is well known and giant screens are widely available for comparison, could weaken interest of the major chains in the systems. That won't be as much of a problem in places like Russia, China, and India.

Despite their problems, the institutional theaters, along with those standalone commercial theaters that have succeeded with traditional non-fiction LF films, will continue to be the solid base of the industry. Giant screen theaters support the missions of their host museums and generate needed revenue, and this will not change until digital projection becomes a more cost-effective option than LF film. While the percentage of these theaters in the LF world as a whole may decline, their absolute numbers will probably continue to grow, albeit slowly.

For the sake of the rest of the LF industry — producers, distributors, and service providers — we must hope that this core group can support the production of enough original LF films to sustain the business.

Number of LF Theaters Worldwide

		As of Dec. 31, 2002					As of Dec. 31, 2003					Change 2002-2003					As of Dec. 31, 2004					Change 2003-2004				
		C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total
Africa	8/70				1	1				1	1				0%	0%				1	1				0%	0%
	15/70	2	2			4	1	2			3	-50%	0%			-25%		2			2	-100%	0%			-33%
	Total	2	2		1	5	1	2		1	4	25%	0%		0%	-20%		2		1	3	-100%	0%		0%	-25%
Asia/ Pac	8/70	4		4	21	29	5		4	21	30	25%		0%	0%	3.4%	5		3	21	29	0%		-25%	0%	-3.3%
	10/70			2	17	19			2	17	19			0%	0%	0%			2	17	19			0%	0%	0%
	15/70	9	4	3	23	39	8	5	3	24	40	-11%	25%	0%	4.3%	2.6%	10	6	2	23	41	25%	20%	-33%	-4.2%	2.5%
	Total	13	4	9	61	87	13	5	9	62	89	0%	25%	0%	1.6%	2.3%	15	6	7	61	89	15%	20%	-22%	-1.6%	0.0%
Europe	8/70	3	4	3	9	19	3	5	4	9	21	0%	25%	33%	0%	11%	3	5	5	10	23	0%	0%	25%	11%	10%
	15/70	16	9	5	10	40	16	10	6	10	42	0.0%	11%	20%	0%	5.0%	16	11	5	11	43	0.0%	10%	-17%	10%	2.4%
	Total	19	13	8	19	59	19	15	10	19	63	0%	15.4%	25%	0%	6.8%	19	16	10	21	66	0%	6.7%	0%	11%	4.8%
Middle East	8/70		1			1		1			1		0%			0%		1			1		0%			0%
	15/70		1		1	2		1		1	2		0%		0%	0%		2		1	3		100%		0%	50%
	Total		2		1	3		2		1	3		0%		0%	0%		3		1	4		50%		0%	33%
North America	8/70	6	15	1	22	44	6	9	1	27	43	0%	-40%	0%	23%	-2.3%	6	9	1	27	43	0%	0%	0%	0%	0.0%
	15/70	28	31	4	84	147	26	37	4	87	154	-7.1%	19%	0%	3.6%	4.8%	28	42	4	87	161	7.7%	14%	0%	0.0%	4.5%
	Total	34	46	5	106	191	32	46	5	114	197	5.9%	0.0%	0%	7.5%	3.1%	34	51	5	114	204	6.3%	10.9%	0%	0.0%	3.6%
South America	8/70				1	1				1	1				0%	0%				1	1				0%	0%
	15/70									1	1									1	1				0%	0%
	Total				1	1				2	2				100%	100%				2	2				0%	0%
World	8/70	13	20	8	54	95	14	15	9	59	97	8%	-25%	13%	9.3%	2.1%	14	15	9	60	98	0%	0%	0%	1.7%	1.0%
	10/70			2	17	19			2	17	19			0%	0%	0%			2	17	19			0%	0%	0%
	15/70	55	47	12	118	232	51	55	13	123	242	-7.3%	17%	8%	4.2%	4.3%	54	63	11	123	251	5.9%	15%	-15%	0.0%	3.7%
	Total	68	67	22	189	346	65	70	24	199	358	4.4%	4.5%	9.1%	5.3%	3.5%	68	78	22	200	368	4.6%	11.4%	-8.3%	0.5%	2.8%

The Problem of Dormant Theaters

As we have noted in the past, the total number of LF theaters is somewhat misleading, because a significant percentage of them rarely if ever show LF films, or show only films made specifically for their own venue. They are therefore not a part of the international LF film leasing economy. For instance, our database contains some 23 theaters which, as far as we know, have *never* booked a film from an LF distributor. Another 36 have not done so in the past year. Thus, some 59 theaters, 16% of the world total, appear to be, in effect, dormant.

There are many reasons why these theaters don't book external films, but it is safe to say that most of the reasons have to do with money. Just over half of the theaters in question are located in Japan, and many of these were built by local or regional governments in the early 1990s in community cultural or education centers. Focused primarily on serving school groups, many had no mandate to be financially self-supporting, and so did little or no marketing to the community or tourists. When the economic downturn hit Japan in the late 1990s, many stopped leasing outside films and reverted to running only self-produced films or planetarium shows (most are dome theaters), or they went dark.

Dormant theaters outside Japan tend to fall into three general categories: small theme parks, multi-purpose community theaters, and multiplexes.

Small Theme Parks. **Attractiepark** in the Netherlands is showing a 10-minute **nWave Pictures** ridefilm, ***Haunted Mine***, in its Iwerks 8/70 theater, but has never shown a traditional LF title. **Dollywood** in Tennessee, a theme park based on the life and career of country music artist **Dolly Parton**, has an 8/70 theater that only shows a custom-made film, ***Heartsong***. In Taipei, Taiwan, a theme park called **Fancyworld** has two Iwerks 8/70 theaters, and as late as 2000 had booked films such as ***Africa***, ***Mysteries of Egypt***, and ***Thrill Ride***. But they have apparently leased

*(See **DORMANT** on page 16)*

What Do You Do With An Old LF Theater?

Nearly 200 LF theaters were built in the first 25 years of the LF industry and, apart from a few that were intended to be temporary, only three closed. In fact, several "temporary" theaters built for world's fairs continued in operation after the fair and remain open today.

But in the late 1990s LF theaters began failing in significant numbers. Since 1997, 78 have closed, almost one fifth of all giant-screen theaters ever built. Nearly a third of the closed theaters (25) were in Japan and failed in that country's economic downturn in the late 1990s. Many of the others, such as four in Australia and New Zealand developed by the now-defunct **Cinema Plus**, were victims of unrealistic business plans or too-rapid expansion.

So once a giant-screen theater closes, what can you do with it? We looked at the fate of those 78 screens, and found a few trends.

Almost half continue to be used for shows of some kind. Fifteen of the 25 closed Japanese theaters were dome theaters that combined LF film with a planetarium. All of these have continued running planetarium shows.

All of the 15 multiplex screens (most of which are outside the U.S.) have continued showing 35mm films.

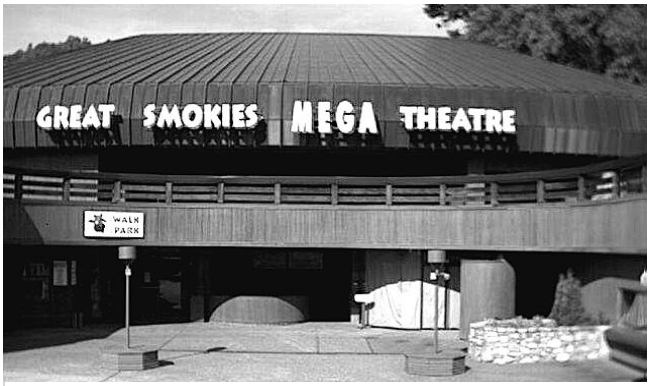
Four have converted to digital projection, in some cases running digital versions of same titles they once showed on film.

Four are now used for live shows. The former **Telenor Mobil IMAX Theatre** in Oslo, Norway, which closed in 2002, is now a comedy club, complete with new balcony seating. The **IMAX Theatre Scottsdale**, near Phoenix, AZ, which operated from 1991 to 1999, has been converted to a live stage for community theater productions. The **Cinetropolis** in the **Foxwoods Casino** in Connecticut has just become the B.B. King Dance and Nite Club. And the **IMAX Cinema** at **Cedar Point Amusement Park** in Sandusky, OH, the fourth permanent IMAX theater in the world when it opened in 1976, was closed in 2001 and has since been converted into a theater for ice skating shows.

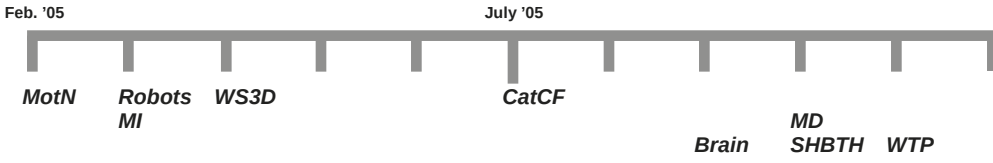
Four theaters have been transformed into some form of retail use, including two restaurants. In at least seven cases, the buildings were demolished completely.

At least eleven former LF theaters remain standing but unused, stripped of their screens, projectors, and sound systems.

Perhaps the most unusual conversion is not of an LF theater, but of the ***Race For Atlantis*** IMAX Ridefilm attraction that operated in **Caesar's Palace Casino** from January 1998 until March 2004 (*see Shorts, LFX, February 2004*). This spring, the space that once housed an IMAX 3D motion simulator in an 82-foot (25-meter) dome will become a dealership for Maserati, Lamborghini, and Bentley automobiles.



This building in Gatlinburg, TN, began as an IMAX theater in 1980, closed in 1982, was dark or used for live stage shows until 1998, then was a MegaSystems 8/70 theater until 2000. It reopened as an IMAX for a month in 2001 before closing for good. It has since been demolished.



* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Robots

Twentieth Century Fox; distributor: Twentieth Century Fox; director: Chris Wedge; script: Lowell Ganz and Babaloo Mandel; score: John Powell; executive producer: William Joyce. Cast: Ewan McGregor, Halle Berry, Mel Brooks, Greg Kinnear, Drew Carey, Jim Broadbent, Amanda Bynes, Robin Williams. Release: March 11.

– The film will be converted to 15/70 with IMAX's DMR process.

Mystic India

Infinity Filmworks; distributor: Giant Screen Films; director: Keith Melton; DP: Reed Smoot; script: Mose Richards; score: Sam Cardon; producers: Brian Rogers; executive producer: BAPS/India. Narrator: Peter O'Toole.
Shot in 8/70 and 15/70. Release: March 2005.

– Film is complete.

Wild Safari 3D

nWave Pictures; distributor: nWave Pictures Distribution; director: Ben Stassen; executive producer: Charlotte Huggins. Shot in 3D 35mm. Release: April 2005.

– Principal photography is complete. Post production is under way.
– January: Narration was recorded.

Charlie and the Chocolate Factory

Warner Bros.; distributor: Warner Bros.; director: Tim Burton; script: John August; producers: Brad Grey and Richard Zanuck; executive producers: Patrick McCormick, Felicity Dahl, Michael Siegel, Graham Burke, Bruce Berman. Cast: Johnny Depp, Freddie Highmore. Release: July 15.

– The film will be converted to 15/70 with IMAX's DMR process.

Brain Power (wt)

Partners HealthCare; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; first assistant director: Daniel Ferguson; line producer: Myles Connolly; senior producer: JoAnna Baldwin Mallory. Release: Fall 2005.

Magnificent Desolation: Walking on the Moon 3D

Playtone, Imax Corporation; distributor: Imax Corporation; director: Mark Cowen; cinematographer: Sean Phillips; producers: Tom Hanks, Gary Goetzman, Chris Cowen; script: Tom Hanks, Mark Cowen; executive producers: Hugh Murray, Mark Herzog. ***Narrator: Tom Hanks.*** *3D. Release: Fall 2005.*

– December: Artifacts from the Kansas Cosmosphere were moved to California for filming in January.
– January : Filmed on Moon set in Los Angeles, and recorded interviews with children and adults telling what they know about the moon missions.
– CGI and visual effects work under way.

Stephen Hawking's Beyond the Horizon

Universe Partners; distributor: Destination Cinema; director: Bruce Neibaur; cinematographer: Matt Williams; script: Leonard Mlodinow; producers: Jeff Miller, Diane Beam; co-executive producers: David Allen, Christopher Harding, Jeffrey Kirsch. Release: Fall 2005.

Denizens of the Deep

Imax Corporation; distributor: Imax Corporation; director, cinematographer: Howard Hall; producer: Toni Myers; co-producer: Michele Hall; executive producers: Graeme Ferguson, Brad Ball. 3D. Release: Spring 2006.

– April: Filming in Hawaii.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: May 2006.

– Filming is complete. Post production is under way.

Island of a Thousand Voices: New Guinea

Lobo Media Productions; distributor: Lobo Images; director, producer: Mal Wolfe. Release: May 2006.

Albuquerque Balloon Festival

Immortal Classics; distributor: tba; writer, director, producer: Ted Gomillion. Release: 2006.

– October: Filmed in 15/70 and HD video at the Albuquerque Balloon festival in New Mexico.
– January-February: An HD crew is filming in Europe.

Mars (wt)

White Mountain Films; distributor: Buena Vista Pictures; director, producer: George Butler; DP: Reed Smoot; producer: Caroline Alexander; line producer: Scott Swofford. ***Release 2006.***

Dinosaurs from Patagonia 3D (wt)

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; aerial DP:Carl Samson; script: Remi Charest, Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. Release: December 2006.

– CGI modeling of dinosaurs began in November.
– February-March: Filming baseplate and aerial shots in Patagonia.

Not shooting this month:

Journey Across India
We The People
Man-Eating Sharks
Wonders of the Great Lakes
Wings Over the Wilderness

Shooting the 2003 Tour de France for Brain Power. *Top: DP Rodney Taylor and Libra tech Jon Philion in the Pyrenees. Middle: Tour veteran Patrice Diallo puts his motorcycle within the race group while the camera is controlled from a helicopter flying overhead. Bottom: Key grip Jim Sanfilippo operates a truck-mounted crane.*

Partners HealthCare

*(from **DORMANT** on page 13)*
nothing since then.

Community theaters. In such far-flung locations as Durham, UK; Melbourne, Australia; Macon, GA; and Fargo, ND; there are community theaters that offer a variety of entertainment, including live theater, concerts, 35mm films, and other kinds of shows. They are also capable of showing 8/70 films, but rarely, if ever, do. According to the technical manager at one of them, the cost of leasing an LF film is hard to recoup when screenings have to be scheduled around other activities in the theater. Adding 8/70 projection may have seemed like a good idea in the planning phase, but it is apparently not so simple to make LF a viable part of the mix in a multi-use theater.

Multiplexes. While Imax has been working to expand the multiplex market, there are a handful of multiplex theaters with 8/70 systems, only a few of which still regularly show LF films. Before DMR was introduced, and after **Disney** decided to release its repurposed animated features in 8/70 as well as 15/70, the smaller format looked like a reasonable alternative to more expensive IMAX systems, especially since combination 8/70–35mm projectors were being offered by **Kinoton** and other manufacturers.

But after ***The Lion King*** and the disastrous ***Treasure Planet***, Disney gave up on its plans to re-release classic animated films to LF theaters. Its subsequent releases, ***Ghosts of the Abyss***, ***Young Black Stallion***, ***Sacred Planet***, and last month's ***Aliens of the Deep***, have, like the DMR films, been made available only to IMAX theaters.

This has sounded the death knell for most of the North American multiplex-based 8/70 theaters, which showed only the Disney films and have shown no LF titles since *The Lion King* in 2003. A few have never shown any LF films. For instance, the Tennessee-based **Malco Theatres** chain installed a Kinoton 8/70 system when it opened its new flagship megaplex, the Paradiso, in Memphis in 2003. We suspect this was in response to the **MegaSystems** 8/70 screen that rival chain **Muvico Theaters** had opened in Memphis two years earlier. The Muvico theater showed the Disney films and a few others, but has been running 35mm shows exclusively since spring 2003, when the Malco theater opened. The Malco has never booked an LF film and a spokesperson told us there are no plans to do so.

At least a dozen multiplexes in Europe, Israel, and North America reportedly have 8/70 capability, but only three of them are showing LF titles today.

The Movie Experience 17 in Murietta, CA, has an 8/70 screen that is rarely used for LF films.

Those three are **Crown Theatres'** Odyssey theaters in Hartford, CT, and Jupiter, FL, and the **Cricket Super Screen** in Sandy, UT, near Salt Lake City. The Crown screens started life in 2000 and 2001 respectively, with the only two **Maverick** 15/70 projectors ever made (*see The Biz, MaxImage!, September 2000, and Shorts, LFX, September 2001.*) When the manufacturer, **Advanced Image Systems**, went out of business, they were replaced by Kinoton 8/70 systems in November 2002. The Sandy theater is a MegaSystems 8/70 that opened in 1999.

All three have shown the Disney films, but have run many traditional LF features as well, actively courting schools and other groups. They, and **Cinemark USA** among the IMAX-equipped chains, provide the best examples of how LF can succeed in multiplex theaters with traditional non-fiction film programming. In each case the theater has taken an active role in seeking school and other group bookings, and working with local school systems to program films that will fit curriculum requirements.

How and what we count

In the context of what this report is trying to accomplish, dormant theaters pose philosophical and practical difficulties. Like the proverbial sound of a tree falling in the forest, can an LF theater that never shows LF films be said to exist? The capability may be there, but if the theater isn't participating in the LF economy in any meaningful way, does it make any sense to count it? And if a theater once was active, but has stopped showing LF films, is it now "closed"? If so, when did it close? After the last LF screening? A year later? Two?

Our answer is to count all theaters we know to be LF capable, and only consider them closed when the capability has been removed permanently. This results in a nominal overcount, and requires the accompanying proviso that the total count of theaters may be 368, but the actual size of the active marketplace for films is closer to 300.

Otherwise, we count all stationary (i.e. non-motion simulator) theaters that use 8/70, 10/70, or 15/70 film projection. We define commercial theaters as for-profit venues that are not part of a multi-theater complex (multiplex) or theme/amusement park. Those venues comprise distinct segments. Institutional theaters include those in non-profit museums or in government-run facilities.

Note that Imax Corporation, in its stated totals of installed systems, includes at least four motion simulation systems we do not count.

Premiering This Month

Mystery of the Nile

"***Mystery of the Nile*** is a breathtaking new cinematic adventure documenting one of the greatest expeditions in modern times: the first full descent of the world's greatest and deadliest river. Directed by award-winning documentarian **Jordi Llompart** and produced by Llompart and two-time Oscar nominee **Greg MacGillivray**, *Mystery of the Nile* presents this epic journey in full-frame 15/70 LF film.

"For 114 days a team of explorers led by **Pasquale Scaturro** and **Gordon Brown** faced nearly insurmountable challenges as they made their way 3,260 miles (5,220 kilometers) down the Blue Nile and Nile rivers, traversing three countries in some of the world's remotest regions. Deadly crocodiles and hippos, the world's most dangerous whitewater rapids, gunfire from bandits, malaria, and temperatures over 120°F (50° C) were just some of the obstacles they faced.

"Their quest to become the first in history to run the Blue Nile and Nile from source to sea is now presented with the awesome scope and clarity of IMAX theater technology. The beauty and wonder of the magnificent Nile region are revealed as never before.

"*Mystery of the Nile* is a co-production of **Orbita Max** and **MacGillivray Freeman Films** and is distributed by MacGillivray Freeman Films." Release: Feb. 18.

MacGillivray Freeman Films

Mystery of the Nile

New and Closed Theaters in 2004

NEW

City	Organization	Country	Mfr	Format	2D/3D	Opened
Brampton, ON	Famous Players SilverCity Brampton	CANADA	IMAX	1570	3D	6/4/04
Shanghai	Peace Cinema	CHINA	IMAX	1570	2D	2/20/04
Athens	Eugenides Planetarium	GREECE	CDC	1570	2D	2/04
Eilat	Epic IMAX Theater Eilat	ISRAEL	IMAX	1570	3D	5/20/04
Riccione	Tim IMAX	ITALY	IMAX	1570	3D	6/04
Kuala Lumpur	DiGi IMAX Theatre	MALAYSIA	IMAX	1570	3D	12/3/04
Mexico City	Cinepolis Perisur	MEXICO	IMAX	1570	3D	11/19/04
Lelystad	Aviodrome	NETHERLANDS	CM	870	2D	3/04
Oviedo	Yelmo Cineplex Los Prados	SPAIN	IMAX	1570	3D	6/18/04
Vigo	Naturnova	SPAIN	unk	870	2D	2004
Taipei	Miramar IMAX Theatre	TAIWAN	IMAX	1570	3D	11/19/04
Albany, GA	Flint Riverquarium	USA	IWRK	870	3D	10/11/04
Atlantic City, NJ	Tropicana Casino And Resort	USA	IMAX	1570	3D	11/24/04
Cincinnati, OH	Springdale 18: Cinema de Lux	USA	IMAX	1570	3D	11/10/04
Daytona Beach, FL	Daytona USA	USA	IMAX	1570	3D	4/17/04
Evansville, IN	Showplace IMAX Theatre	USA	IMAX	1570	3D	11/10/04
Louisville, KY	Showcase Cinemas Stonybrook	USA	IMAX	1570	3D	11/10/04
Manchester, CT	Showcase Cinemas Buckland Hills	USA	IMAX	1570	3D	11/10/04
Reading, MA	Jordan's Furniture	USA	IMAX	1570	3D	10/29/04
White Plains, NY	City Center 15: Cinema de Lux	USA	IMAX	1570	3D	11/10/04

CLOSED

City	Organization	Country	Mfr	Format		Opened	Closed
Ichikawa	Chiba Museum of Science and Industry	JAPAN	IMAX	1570	2D	1994	3/31/04
Shima	Shima Spain Village	JAPAN	IMAX	1570	2D	1994	3/31/04
Cape Town	Cape Town IMAX Cinema	SOUTH AFRICA	IMAX	1570	2D	12/14/94	4/29/04
Yokohama	Hakkejima Sea Paradise-Aqua Theatre	JAPAN	VICT	870	2D	1993	6/30/04
Norfolk	Nauticus, National Maritime Center	USA	ELEC	870	2D	6/94	7/1/04
Calgary	Eau Claire Cinemas Inc.	CANADA	IMAX	1570	2D	9/30/93	7/18/04
Wuerzburg	IMAX Mainfrankenpark	GERMANY	IMAX	1570	3D	12/15/00	8/31/04
Addison, IL	Marcus IMAX Theatre Addison	USA	IMAX	1570	3D	7/99	9/1/04
Columbus, OH	Marcus IMAX Theater Columbus	USA	IMAX	1570	3D	10/2/98	9/1/04
Bremen	Space Park Bremen	GERMANY	IMAX	1570	3D	12/19/03	9/26/04

THE *LF EXAMINER* INDEX

January 2005

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross		Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
1/6/2005	PolarExp	2,808,119		30,500,781	1,221,187	5,619,627	36,120,408	8	62	21	83
	SpaceSta	120,900		56,548,705	41,898	24,226,170	80,821,840	143	6	11	17
	SVTS	52,747		5,812,320	332,633	7,548,175	13,360,495	46	5	15	20
	HaunCast	43,000		10,157,855	55,000	17,487,744	27,645,599	202	5	8	13
	NASCAR	36,913	50	19,566,163	8,902	439,689	20,005,852	43	18	2	20
	Bugs	31,958		14,194,583	26,753	7,136,462	21,331,045	96	20	12	32
	AR	27,005		8,909,046	38,779	5,671,922	14,580,968	114	8	9	17
	Pulse	18,458		7,760,025	15,223	4,178,995	11,939,020	115	5	5	10
	Trex	14,562		49,672,612	17,220	38,005,986	87,692,258	321	3	4	7
	YBS	13,653		6,618,845			6,618,845	54	4		4
	GOTA	11,838		16,611,896		5,396,531	22,008,427	91	4		4
	AlienAdv	7,800		4,706,716	36,000	14,264,055	18,970,771	282	2	7	9
	Galapago	4,323		14,618,876	1,276	6,815,690	21,438,194	269	1	1	2
	Apollo13	1,668		1,752,043	7	634,566	2,386,610	130	1	1	2
	E3D	1,200		7,033,500	21,000	32,121,888	39,155,388	306	1	7	8
	CTPA			3,873,628		2,893,619	6,767,247	185			
1/13/2005	PolarExp	1,372,490		31,873,271	820,640	6,440,267	38,313,538	9	62	21	83
	SpaceSta	98,727		56,707,913	27,846	24,254,016	81,021,556	144	11	12	23
	HaunCast	45,000		10,202,855	50,000	17,537,744	27,740,599	203	5	8	13
	Bugs	42,906		14,190,253	47,729	7,164,560	21,354,813	97	19	13	32
	Trex	26,358		49,751,112	6,837	38,012,823	87,781,752	322	4	5	9
	AR	25,226		8,934,272	34,487	5,706,409	14,640,681	115	8	8	16
	Pulse	24,889		7,784,914	15,963	4,194,958	11,979,872	116	5	5	10
	GOTA	10,030		16,621,926		5,396,531	22,018,457	92	4		4
	SVTS	8,716		5,821,036	381,161	7,929,336	13,750,372	47	1	14	15
	AlienAdv	7,500		4,714,216	37,000	14,302,055	19,016,271	283	2	7	9
	YBS	7,136		6,625,740			6,625,740	55	4		4
	Galapago	6,925		14,625,801	2,732	6,818,422	21,448,956	270	2	1	3
	E3D	1,200		7,034,700	20,000	32,141,888	39,176,588	307	1	7	8
	Apollo13			1,752,043	7	634,573	2,390,016	131	1	1	2
	CTPA			3,873,628		2,893,619	6,767,247	186			
1/20/2005	PolarExp	1,279,614		33,152,885	669,570	7,109,837	40,262,722	10	60	21	81
	SpaceSta	119,961		56,831,919	31,887	24,285,903	81,177,548	145	13	12	25
	Bugs	70,287		14,276,128	46,454	7,189,853	21,465,980	98	23	13	36
	HaunCast	40,000		10,242,855	45,000	17,582,744	27,825,599	204	5	8	13
	Trex	30,514		49,787,161	7,474	38,020,297	87,817,711	323	2	5	7
	AR	28,451		8,962,723	35,923	5,742,332	14,705,055	116	8	8	16
	Pulse	27,116		7,812,030	17,155	4,212,113	12,024,143	117	5	5	10
	GOTA	9,206		16,631,132		5,396,531	22,027,663	93	4		4
	YBS	7,852		6,633,672			6,633,672	56	5		5
	Galapago	7,326		14,633,127	488	6,818,910	21,453,954	271	1	1	3
	AlienAdv	7,000		4,721,216	33,000	14,334,055	19,055,271	283	2	7	9
	Apollo13	3,265		1,756,172		634,483	2,393,164	132	2		2
	CTPA	1,806		3,875,433		2,893,619	6,769,607	187	3		3
	E3D	1,100		7,035,800	19,000	32,160,888	39,196,688	308	1	7	8
	SVTS			5,821,036		7,929,336	13,750,372	48			

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
1/27/2005	PolarExp	507,461	33,660,346	628,249	7,738,086	41,398,432	11	59	22	81
	SpaceSta	111,023	56,950,682	61,555	24,347,458	81,357,256	146	9	12	21
	Bugs	43,224	14,321,471	55,957	7,245,743	21,567,215	99	24	14	38
	HaunCast	37,500	10,280,355	40,000	17,622,744	27,903,099	205	5	8	13
	AR	32,095	9,019,683	33,336	5,813,209	14,832,892	117	7	9	16
	Pulse	22,894	7,861,768	19,484	4,248,709	12,110,477	118	7	6	13
	Trex	19,987	49,816,053	13,342	38,033,639	87,861,707	324	3	4	7
	YBS	13,600	6,647,305			6,647,305	57	5		5
	AlienAdv	6,800	4,728,016	31,500	14,365,555	19,093,571	284	2	7	9
	GOTA	3,577	16,634,709		5,396,531	22,031,240	94	3		3
	Galapago	3,495	14,636,705	979	6,819,889	21,460,696	272	2	2	4
	Apollo13	3,393	1,759,564		634,483	2,394,046	133	1		1
	CTPA	1,778	3,877,211		2,893,619	6,771,385	188	2		2
	E3D	1,050	7,036,850	17,500	32,178,388	39,215,238	309	1	7	8
1/30/2005	AOTD	479,368	479,368			479,368	0	27		27

*(from **SHORTS** on page 28)*
film experience anywhere in the world" with a 20-minute video, 32 images, text, and graphics that can be configured by the purchaser to suit the space available.

The $1,500 price includes a DVD and CDs with images and text ready for output. For more information contact **Lynne Kennedy** at lkennedy@rhfleet.org.

Ten trapped in Glasgow tower

Ten people, including four children, were trapped in the elevator of the tower at the **Glasgow Science Centre** for more than five hours on Jan. 29. The elevator was on its way down the 340-foot (103-meter) tower, the tallest freestanding building in Scotland, when a cable snapped, triggering an emergency brake system. Rescuers from the local fire brigade were forced to cut through the wall of the tower to free the visitors. There were no injuries.

An investigation of the incident is under way, and Scottish press reports quoted GSC head **Kirk Ramsay** as saying that permanently closing the £10 million (US$18.9 million) tower is "not on the agenda." The tower has been plagued with problems since shortly after its official opening in 2001, when the bearing that allows it to rotate failed. In late 2003, further work on the bearing was needed, which again closed the tower for several months.

Charleston greets millionth guest

The **Charleston IMAX Theatre** in Charleston, SC, welcomed its one-millionth customer in December 2004, four and a half years after opening. Last year also marked the theater's highest attendance, 10.6% over 2003, according to a press release.

The 422-seat 3D theater is the only IMAX theater in South Carolina. It is located in the city's Aquarium Wharf district, next door to the South Carolina Aquarium.

Milwaukee to get laser projector

Early next year, the **Milwaukee Public Museum** will add an **Evans & Sutherland** Digistar 3 Laser planetarium projector to its **Humphrey IMAX Dome Theater**, one of only four sites slated to get the advanced system. The $2.6 million system will make the 74-foot (22-meter) dome, which does not now have a planetarium projector, the largest planetarium in Wisconsin.

The museum's **Jeffery Bass** says that after the installation, planetarium programs, half of which will be produced by museum staff, will make up a third of the programming, the rest being LF films.

More information about the advanced technology used in the Digistar 3 Laser, which was described at the Digital Symposium following last year's LFCA conference, is available at www.es.com.

$275K stolen from Science Station

A former office manager at **Science Station** in Cedar Rapids, IA, has been arrested and charged with first degree theft for embezzling more than $275,000 between May 2002 and July 2004. The loss was discovered in November 2004, and police arrested **Nancy Listman** on Feb. 11.

Officials at the museum, which has a 176-seat IMAX Dome theater, told local reporters that they expect to retrieve most of the money and have made changes to their accounting practices to prevent future thefts.

See Oscar docu nominees in L.A.

The **International Documentary Association** is hosting a screening of all of the 2004 Oscar®-nominated documentaries in Los Angeles on Feb. 26. The films will shown be at the Writers Guild of America in Beverly Hills from 9 a.m. to midnight. Passes may be purchased at www.documentary.org.

No LF films have been nominated in any category this year.

Docu rules changed for Oscars

The **Academy of Motion Picture Arts and Sciences®** has changed its rules to allow documentaries "with a true theatrical rollout" to be shown on television six months after their release, three months sooner than previously allowed.

Bookings: February 2005 by Film

623 bookings of 94 films in 252 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
Africa	Atlanta FMNH	1/1/05	4/30/05
	Durban	9/17/04	3/31/05
	Hyderabad	10/1/04	5/31/05
AIA3D	**Bradford**	**2/12/05**	**5/31/05**
	Kuwait City	**2/1/05**	**1/31/06**
	Melbourne WBS	12/9/04	
	Memphis Pink	**1/14/05**	**2/21/05**
	Vancouver Imx	1/17/05	
AIWC	Malta	7/1/04	6/30/05
AJ	Atlanta FMNH	9/7/04	2/11/05
	Boston MOS	2/18/05	5/26/05
	Kuwait City	**11/25/03**	**6/14/05**
Alamo	San Antonio 2D		
Alaska	Berlin Disc	8/23/04	2/28/05
	Hague	10/15/04	2/15/05
	Lucerne	2/2/02	2/28/05
	Omaha	9/1/04	2/28/05
ALBT	Branson	4/23/04	4/30/05
	Hague	**9/1/03**	**3/6/05**
	Harrisburg	**2/1/05**	**6/17/05**
	Karlshamn	2/1/05	2/28/06
	Lucerne	2/1/04	2/28/05
	Speyer Imax	9/18/03	2/28/05
	Vienna LFC	**7/1/04**	**3/31/05**
AlienAdv	Alamogordo	3/1/04	2/28/05
	Berlin CS	3/1/00	
	Berlin Disc	6/14/04	6/30/05
	Eilat Epic	4/4/04	3/31/05
	Madrid	4/2/03	6/30/05
	Moscow	8/1/04	7/31/05
	Warsaw CC	3/19/04	3/31/05
AllAcces	Eilat Epic	4/4/04	2/14/05
Amazon	Grand Rapids JLT	1/15/04	6/30/05
	Nuremberg	11/4/04	11/3/05
Antarc	Hastings	9/1/04	8/30/05
AOTD	Apple Valley Imx	1/28/05	7/28/05
	Boston NEA	1/28/05	1/26/06
	Buford Reg	1/28/05	7/28/05
	Charleston SC	1/28/05	7/28/05
	Chicago Imx	1/28/05	7/28/05
	Cincinnati NA	1/28/05	7/28/05
	Dallas Cmk	1/28/05	7/28/05
	Davenport	1/28/05	7/28/05
	Dearborn	1/28/05	6/2/05
	Denver CC Reg	1/28/05	7/28/05
	Dublin Reg	1/28/05	9/1/05
	Fort Worth	1/28/05	7/28/05
	Grand Rapids JLT	1/28/05	7/28/05
	Hampton	1/28/05	7/28/05
	Louisville NA	1/28/05	7/28/05
	Nashville Reg	1/28/05	7/28/05
	Natick JF	1/28/05	7/28/05
	New Rochelle Reg	1/28/05	7/28/05
	New York Loe	1/28/05	7/28/05
	Providence Imx	1/28/05	7/28/05
	Reading JF	1/28/05	7/28/05
	Sacramento Imx	1/28/05	7/28/05
	San Antonio 3D	1/28/05	1/26/06
	San Francisco Loe	1/28/05	7/28/05
	Tempe Imx	1/28/05	7/28/05
	West Nyack Imx	1/28/05	7/28/05
	White Plains NA	1/28/05	7/28/05
AR	Bogota	11/1/04	3/15/05
	Chantilly	12/15/03	12/31/05
	Corsicana	1/5/05	7/5/05
	Durban	9/1/04	3/31/05
	Houston MNS	6/11/04	3/6/05
	Karlshamn	9/1/04	8/30/05
	London ONT	7/12/04	3/1/05
	Nuremberg	9/17/04	2/17/05
	Tempe Imx	10/22/04	3/30/05
	Valencia Spn	9/15/04	9/14/05
Bears	Fort Worth	10/10/04	3/7/05
	Rochester MSC	10/9/04	4/9/05
	Stockholm	12/3/04	12/3/05
Beavers	**Alamogordo**	**2/1/05**	**8/30/05**
	Winnipeg Imx	10/15/04	3/11/05
BP	**Aguascalientes**	**2/1/05**	**3/19/05**
	Dallas SP	**2/13/05**	**6/1/05**
	Puebla	**12/20/04**	**3/19/05**
Bugs	Albany GA	12/3/04	12/1/05
	Albuquerque	3/25/04	3/1/05
	Amneville	5/1/04	5/1/05
	Austin	9/11/04	3/18/05
	Berlin CS	4/8/04	4/1/05
	Berlin Disc	10/18/03	3/31/05
	Bradford	7/9/03	4/30/05
	Bratislava	2/5/04	2/1/06
	Bristol	3/18/03	3/18/05
	Charlotte	11/17/04	5/1/05
	Chicago MSI	10/15/04	2/15/05
	Denver MNS	6/4/04	2/25/05
	Galveston	5/23/03	5/23/05
	Glasgow	9/26/03	4/1/05
	Grand Rapids JLT	4/9/04	2/1/05
	Hague	10/11/04	4/1/05
	Houston MNS	3/12/04	5/30/05
	Jersey City	1/31/04	5/27/05
	Krakow CC	10/8/04	4/30/05
	Kuwait City	6/16/04	6/1/05
	Lehi	8/20/04	3/31/05
	London BFI	10/3/03	4/30/05
	London ONT	10/1/04	4/1/05
	London SM	10/3/03	4/30/05
	Lucerne	11/1/04	5/1/05
	Malta	9/1/04	9/1/05
	Melbourne WBS	4/11/03	4/11/05
	Montreal VP	10/9/03	3/31/05
	Moscow	9/30/04	11/1/05
	Myrtle Beach	6/1/04	6/1/05
	New Orleans	3/12/03	3/12/05
	Nuremberg	11/1/03	3/31/05
	Omaha	5/1/04	3/31/05
	Phoenix	5/29/04	6/1/05
	Reading JF	10/29/04	9/10/05
	Richmond SMV	12/26/04	5/20/05
	Roanoke	10/30/04	6/30/05
	Saint Augustine	8/13/04	3/1/05
	San Antonio 3D	1/9/04	5/1/05
	San Diego RHF	8/8/03	6/20/05
	Sandy	8/15/04	3/1/05
	Seattle PSC 2	12/27/03	12/1/05
	Sydney WBS	4/11/03	4/11/05
	Tulsa Cmk	12/10/04	3/31/05
	Vienna LFC	3/23/04	5/1/05
	Washington NMNH	3/14/03	3/11/05
CRA	Cedar Rapids	11/1/04	2/28/05
	Denver MNS	3/1/04	2/14/05
	Las Palmas	12/1/04	11/30/05
	Lubbock	11/18/04	6/15/05
	Oklahoma City		**3/10/05**
	Paris Geo	2/4/05	2/3/06
	Sioux Falls	1/29/05	5/27/05
	Sudbury	2/1/05	9/30/05
	Tijuana	6/15/04	5/31/05
	Toronto OSC	10/17/03	3/31/05
CV	Washington NASM	3/10/03	3/05
Cyberwor	**Karuizawa Mer**	**9/25/04**	**9/24/05**
	Kitakyushu	5/1/04	3/31/05
	Poitiers Imax 3D	2/1/01	1/06
	Tokyo Mer	**9/25/04**	**9/24/05**
Dolphins	Charleston WV	1/29/05	7/29/05
	Karlshamn	9/15/03	2/05
	La Coruna	3/30/04	5/30/05
	Malta	5/1/04	4/30/05
	Memphis Pink	11/13/04	3/4/05
	Mumbai	5/1/04	2/28/05
	Vantaa	9/1/04	8/31/05
	Washington NMNH	9/11/04	3/05
E3D	Berlin Disc	6/1/03	6/30/05
	Bristol	2/1/04	6/30/05
	Glasgow	6/25/04	12/31/05
	Madrid	10/26/00	6/30/05
	Munich	1/15/01	6/30/05
	Natick JF	7/1/02	5/31/05
	Sinsheim	5/16/03	6/30/05
	Warsaw CC	4/16/04	4/30/05
E3Dcc	Karlshamn	2/1/04	3/1/05
EMSH	Castle Rock	3/92	
Everest	Ankara	12/31/04	12/30/05
	Charleston WV	8/1/04	2/1/05
	Dearborn	1/2/05	1/1/06
	Espinho	9/30/04	8/31/05
	Kaohsiung	1/1/05	3/31/05
	Mexico City Ram	1/15/05	7/14/05
	Oulu	4/26/04	4/30/05
	Taipei WVC	11/19/04	11/18/05
Extreme	Athens Eug	5/21/04	5/21/05
	Berlin Disc	5/2/00	12/31/05
	Boston MOS	9/21/04	2/17/05
	Hutchinson	1/1/05	5/31/05
	Speyer Imax	2/8/02	5/20/05
FEOC	Grand Rapids JLT	5/15/04	5/15/05
	Mexico City Pap		5/05
FightPil	**Atlantic City**	**1/19/05**	**8/19/05**
	Cathedral City	**12/31/04**	**3/10/05**
	Chantilly	**12/10/04**	**12/10/05**
	Col Springs Cmk	**12/17/04**	
	Corpus Christi	**2/3/05**	**2/3/06**
	Dallas Cmk	**12/17/04**	
	Dayton	**12/3/04**	**12/3/05**
	Garden City	**12/10/04**	**6/10/05**
	Hampton	**12/10/04**	**12/10/05**
	Irvine Reg	**1/28/05**	
	Las Vegas Imx	**12/10/04**	**5/10/05**
	Los Angeles NA	**1/28/05**	
	Malta	**2/4/05**	
	Ontario Reg	**1/28/05**	
	San Antonio 2D	**12/17/04**	**3/17/05**
	Vancouver Imx	**12/23/04**	
Flyers	Warner Robins	7/92	
FOK	Edmonton Ody	6/5/04	6/25/05
FON	Alamogordo	7/1/04	6/30/05
	Albuquerque	9/25/04	9/25/05
	Atlanta FMNH	8/7/04	2/28/05
	Baltimore	11/5/04	7/30/05
	Baton Rouge	9/1/04	7/31/05
	Birmingham AL	1/1/05	9/30/05
	Boston MOS	5/28/04	
	Charleston SC	9/1/04	2/28/05
	Chicago MSI	6/4/04	2/3/05
	Cincinnati MC	10/2/04	2/28/05
	Copenhagen	9/27/04	5/30/05
	Edmonton Ody	7/1/04	6/25/05
	Fort Lauderdale	9/3/04	9/2/05
	Garza Garcia	10/9/04	4/9/05
	Hampton	8/20/04	
	Harrisburg	10/2/04	3/31/05
	Hull	10/8/04	6/30/05
	Kansas City Sci	11/19/04	9/1/05
	Kenner	12/1/04	5/30/05
	Los Angeles CSC	1/28/05	7/23/05
	Menlyn	9/17/04	3/31/05
	Montreal VP	9/24/04	4/3/05
	Oakland	1/7/05	7/30/06
	Orlando SC	9/17/04	3/27/05
	Penrith	7/21/04	7/20/05
	Phoenix	11/15/04	10/4/05
	Pittsburgh CSC	9/3/04	6/30/05
	Portland	10/7/04	5/7/05
	Richmond SMV	9/18/04	3/18/05
	Sacramento Imx	1/14/05	4/30/05
	San Diego RHF	5/28/04	
	San Jose	7/15/04	7/31/06
	San Simeon	9/17/04	5/31/05

Film	Theater	Open	Close
	Shreveport	10/15/04	6/30/05
	Singapore SC	10/1/04	3/31/05
	Spokane	8/20/04	12/31/05
	Stockholm	11/26/04	11/30/05
	Sydney WBS	9/25/04	3/31/05
	Taichung ST	1/20/05	1/10/06
	Taipei AM	1/1/05	12/31/05
	Toronto OSC	6/4/04	
	Tulsa Cmk	8/20/04	8/19/05
	Vancouver SW	7/1/04	3/05
	Victoria	10/7/04	4/30/05
	Virginia Beach	9/24/04	3/24/05
GC	Bradford	9/6/04	12/31/05
	Dallas Cmk	3/26/04	3/26/05
	Grand Canyon	11/1/99	12/31/05
	Harbin	1/1/05	12/31/05
	Nanchang	3/1/04	2/28/05
	Parker	2/28/04	2/28/05
	Speyer Imax	1/1/04	5/20/05
	Stockholm	3/1/04	12/31/05
	Tempe Imx	7/1/04	2/28/05
	Valencia Spn	4/16/04	4/15/05
GF	Myrtle Beach	9/1/04	7/30/05
GN	Grand Rapids JLT	5/15/04	5/15/05
GOTA	Pittsburgh CSC	10/1/04	6/30/05
GP	Athens Eug	9/1/04	8/31/05
HaunCast	Barcelona	5/7/02	5/31/05
	Berlin CS	4/5/01	6/30/05
	Berlin Disc	4/5/01	5/31/05
	Changchun 3D	9/24/04	9/24/05
	Eilat Epic	4/4/04	3/31/05
	Galveston	3/1/04	11/6/05
	London BFI	**12/1/01**	**12/05**
	London SM	9/2/04	9/5/05
	Madrid	6/12/02	6/30/05
	Manchester UCI	9/1/02	3/31/05
	Melbourne WBS	**9/13/01**	**12/05**
	Munich	9/4/03	3/31/05
	Nuremberg	5/28/03	6/30/05
	San Antonio 3D	8/15/03	6/30/05
	Sydney WBS	**9/20/01**	**12/05**
	Vienna LFC	**3/26/04**	**12/31/05**
	Warsaw CC	6/1/04	5/31/05
HB	**Barcelona**	**5/7/02**	**6/30/05**
	Berlin Disc	11/30/01	4/30/05
	Chicago MSI	**2/4/05**	**9/5/05**
	Hartberg	4/30/04	4/30/05
	Indianapolis Imx	**1/21/05**	**6/30/05**
	Jackson MS	8/1/04	7/31/05
	Kuwait City	11/13/04	5/2/05
	Madrid	**11/6/02**	**6/30/05**
	Melbourne WBS	10/7/02	3/31/05
	Natick JF	11/15/02	5/31/05
	Sakai SEC	11/1/04	3/31/05
	Spokane	3/15/04	5/31/05
	Stockholm	11/30/01	12/31/05
	Sudbury	5/1/04	6/30/05
	Sydney WBS	7/22/02	3/31/05
	Toronto OSC	10/12/01	3/31/05
	Vancouver SW	10/22/04	10/21/05
	Vienna LFC	6/7/02	3/31/05
HCBTD	San Simeon	8/17/96	
India	San Jose	7/17/04	7/17/05
JGWC	Baltimore	5/31/04	6/30/05
	Bristol	10/11/04	2/10/05
	Indianapolis Imx	2/4/05	6/3/05
	Matsusaka	9/1/04	3/31/05
	Montreal VP	1/14/05	6/13/05
	Oklahoma City	7/9/04	3/10/05
	Poitiers Omni	2/10/05	5/13/05
	Sagamihara	4/1/04	3/31/05
	Tijuana	1/5/05	6/4/05
JIAC	Albany GA	10/10/04	4/10/05
	Charleston WV	9/1/04	9/1/05
	Raleigh Exp	10/8/04	5/19/05
Kilimanj	Nuremberg	4/1/04	3/31/05
	Saint Paul	1/15/05	6/30/05
	Seattle PSC 1	**8/23/04**	**2/3/05**
	Sudbury	9/27/04	6/30/05
L&C	Apple Valley Imx	10/1/04	3/31/05
	Baton Rouge	1/1/05	6/30/05
	Boston MOS	9/28/02	4/30/05
	Branson	5/3/02	4/30/05
	Chicago MSI	2/13/04	2/28/05
	Cincinnati MC	10/1/03	10/31/05
	Corpus Christi	1/1/03	6/4/05
	Dearborn	9/1/04	8/31/05
	Fort Worth	9/1/03	5/31/05
	Garden City	9/1/04	4/30/05
	Hastings	12/1/03	6/30/05
	Los Angeles CSC	10/8/04	4/22/05
	Myrtle Beach	6/1/04	5/31/05
	Omaha	12/1/03	12/31/05
	Portland	8/16/02	8/31/05
	Saint Augustine	9/4/04	2/5/05
	Saint Louis Arch	5/29/04	5/28/05
	San Diego RHF	8/2/02	6/30/05
	San Jose	10/1/03	10/31/05
	Shreveport	9/7/04	3/31/05
	Sioux Falls	10/1/04	6/30/05
	Syracuse	12/1/04	6/30/05
LOLL	Loch Lomond	7/24/02	
	Myrtle Beach	9/1/04	7/30/05
LS	Albany GA	2/1/05	8/1/05
	Athens Eug	11/27/04	11/26/05
	Charleston WV	9/1/04	9/1/05
	London ONT	12/1/03	5/31/05
	Riccione	7/1/04	6/30/05
LW	Espinho	8/10/04	8/10/05
	Hong Kong	10/1/04	3/31/05
	London ONT	10/15/04	4/15/05
M3D	Barcelona	5/1/04	5/31/05
	Bradford	4/3/04	4/30/05
	Bratislava	7/26/04	6/30/05
	Kansas City Sci	7/30/04	2/11/05
	Madrid	6/1/04	6/30/05
	Taipei AM	6/25/04	6/25/05
M3Dcc	Calgary SC	9/10/04	9/30/05
	Memphis Pink	1/14/05	2/21/05
	Pitea	10/15/04	10/31/05
	Stockholm	2/18/05	1/31/06
MG	**Puebla**	**12/20/04**	**3/19/05**
MOE	Birmingham AL	9/25/04	5/15/05
	Boston MOS	6/16/01	6/30/05
	Bradford	4/1/03	12/31/05
	Cincinnati MC	5/1/03	12/31/05
	Cocoa	4/16/03	12/31/05
	Copenhagen	6/1/03	12/31/05
	Denver MNS	9/1/04	3/31/05
	Dwingeloo	5/15/04	5/14/05
	Fort Lauderdale	5/25/02	12/05
	Fort Worth	9/7/04	3/6/07
	Hague	10/14/04	2/28/05
	Kuala Lumpur Di	12/3/04	
	Langley FP	5/1/04	4/30/05
	Malta	4/15/03	4/30/05
	Manchester UCI	7/1/02	6/30/05
	Mobile	1/20/05	4/24/05
	Norwalk	1/10/04	12/31/05
	San Diego RHF	11/1/01	6/30/05
	San Jose	2/12/03	6/30/05
	Speyer Imax	2/1/01	3/05
	Sydney WBS	10/1/02	12/31/05
MOF	**Pensacola**	**11/8/96**	
MOTM	Grand Rapids JLT	8/13/04	4/30/05
MOTN	Berlin Disc	2/4/05	9/5/05
	Boston MOS	2/17/05	9/5/05
	Charleston SC	2/17/05	9/5/05
	Chicago MSI	2/18/05	9/5/05
	Cincinnati MC	2/21/05	9/5/05
	Cleveland	2/17/05	9/5/05
	Denver MNS	2/25/05	9/5/05
	Duluth	2/17/05	9/5/05
	Edmonton Ody	2/18/05	9/5/05
	Fort Lauderdale	2/18/05	9/5/05
	Jersey City	2/5/05	9/5/05
	Las Vegas Imx	2/25/05	9/5/05
	Lubbock	2/25/05	9/5/05
	Nuremberg	2/4/05	9/5/05
	Orlando SC	2/18/05	9/5/05
	Philadelphia	2/19/05	9/5/05
	Providence Imx	2/25/05	9/5/05
	Regina	2/17/05	9/5/05
	San Diego RHF	2/18/05	9/5/05
	Seattle PSC 1	2/18/05	9/5/05
	Spokane	2/25/05	9/5/05
	Tampa MOSI	2/18/05	9/5/05
	Valencia Spn	**2/3/05**	**2/2/06**
MysticInd	Singapore SC	2/15/05	9/15/05
NASCAR	Atlantic City	10/15/04	10/14/05
	Chantilly	**3/12/04**	**9/6/05**
	Daytona Beach	4/04	
	Kansas City Zoo	**2/19/05**	**9/6/05**
	London ONT	**1/14/05**	**6/13/05**
	Louisville SC	12/26/04	7/30/05
	Lucerne	**1/28/05**	**1/29/06**
	Memphis Pink	6/26/04	3/4/05
	Reading JF	**1/28/05**	**3/10/05**
	Regina	**2/6/05**	**3/31/05**
	Sudbury	**1/14/05**	**9/30/05**
Niagara	Jakarta	11/16/04	11/15/05
	Niagara	7/1/86	
OC	Branson	9/4/04	9/5/05
	Davenport	7/2/04	3/15/05
OM	Galveston	2/4/05	2/20/05
OnGuard	Singapore DC	2/13/99	
OO	Madrid	10/6/04	4/5/05
	San Diego NHM	3/31/01	12/31/05
	Shanghai Dome	5/1/04	4/30/05
	Tijuana	**10/18/01**	**12/30/05**
OW3D	Berlin CS	6/5/03	6/4/05
	Berlin Disc	6/12/03	6/11/05
	Boston NEA	2/11/03	9/10/05
	Bratislava	8/1/03	2/15/05
	Chattanooga	2/22/03	2/28/05
	Eilat Epic	4/4/04	4/30/05
	Galveston	3/1/03	2/28/05
	Las Vegas Imx	3/10/03	3/10/05
	Moscow	10/9/04	10/9/05
	Munich	4/1/04	3/31/05
	Nuremberg	7/29/04	7/29/05
	Sacramento Imx	10/1/04	3/31/05
	San Antonio 3D	10/15/03	10/15/05
	Sydney WBS	7/1/04	6/30/05
	Woodridge Cmk	8/13/04	3/30/05
Ozarks	Branson	1/93	12/05
PolarExp	**Apple Valley Imx**	**11/10/04**	**2/05**
	Atlantic City	**11/24/04**	**3/10/05**
	Bangkok	12/23/04	2/05
	Barcelona	**12/04**	**2/05**
	Boise Reg	**11/10/04**	**2/05**
	Brampton FP	**11/10/04**	**2/05**
	Bristol	**12/10/04**	**2/05**
	Buffalo Reg	**11/10/04**	**2/05**
	Buford Reg	**11/10/04**	**2/05**
	Cathedral City	**11/10/04**	**2/05**
	Cincinnati NA	**11/10/04**	**2/05**
	Col Springs Cmk	**11/10/04**	**2/05**
	Dearborn	**11/10/04**	**3/05**
	Denver CC Reg	**11/10/04**	**2/05**
	Dublin Reg	**11/10/04**	**2/05**
	Evansville Sho	**11/19/04**	**2/05**
	Fort Lauderdale	**11/10/04**	**2/05**
	Grand Rapids JLT	**11/10/04**	**2/05**
	Halifax	**11/10/04**	**2/05**
	Hampton	**11/10/04**	**2/05**
	Houston Reg	**11/10/04**	**2/05**
	Hyderabad	**12/24/04**	**2/05**
	Katowice CC	**12/04**	**2/05**
	King of Prussia Reg	**11/10/04**	**2/05**
	Kuala Lumpur Di	12/3/04	
	Langley FP	**11/10/04**	**2/05**
	Lansing JLT	**11/10/04**	**2/05**
	Las Vegas Bre	**11/10/04**	**2/05**
	Lincolnshire Reg	**11/10/04**	**2/05**
	London BFI	**12/3/04**	**2/05**
	Los Angeles Loe	**11/10/04**	**2/05**
	Los Angeles NA	**11/10/04**	**2/05**
	Louisville NA	**11/10/04**	**2/05**
	Madrid	**12/04**	**2/05**
	Manchester NA	**11/10/04**	**2/05**
	Manchester UCI	**12/3/04**	**3/10/05**
	Melbourne WBS	**12/04**	**2/05**
	Mexico City Ram	**11/19/04**	**2/05**
	Mississauga FP	**11/10/04**	**2/05**
	Montreal FP	**11/10/04**	**2/05**
	Moscow	**12/24/04**	**2/05**
	Mumbai	**12/24/04**	**2/05**
	Myrtle Beach	**2/4/05**	**2/28/05**
	Nashville Reg	**11/10/04**	**2/05**
	Natick JF	**11/10/04**	**2/05**
	New York Loe	**11/10/04**	**2/05**
	Oviedo Yel	**12/3/04**	**2/05**
	Pittsburgh CSC	**11/10/04**	**2/05**
	Prague CC	**12/9/04**	**2/05**
	Raleigh Exp	**11/10/04**	**2/05**
	Reading JF	**11/10/04**	**2/05**
	Richmond FP	**11/10/04**	**2/05**
	Rochester Cmk	**11/10/04**	**2/05**
	Sacramento Imx	**12/10/04**	**2/05**
	San Antonio 3D	**11/10/04**	**2/05**
	San Francisco Loe	**11/10/04**	**2/05**
	San Jose	**11/10/04**	**2/05**
	Seattle PSC 2	**11/10/04**	**2/05**

Film	Theater	Open	Close
	Spokane	**11/10/04**	**2/24/05**
	Tampa Reg	**11/10/04**	**2/05**
	Tempe Imx	**11/19/04**	**2/05**
	Tokyo Mer	**11/27/04**	**2/05**
	Tulsa Cmk	**11/10/04**	**2/05**
	Vaughan FP	**11/10/04**	**2/05**
	Warsaw CC	**12/3/04**	**2/05**
	West Nyack Imx	**11/10/04**	**2/05**
	Woodridge Cmk	**11/10/04**	**2/05**
Pulse	Cathedral City	1/19/05	3/10/05
	Cleveland	11/6/04	5/15/05
	Columbus COSI	12/26/04	3/11/05
	Oklahoma City	11/5/04	3/10/05
	San Jose	1/19/05	8/30/05
	Vancouver SW	12/15/04	6/15/05
Roar	Berlin CS	10/26/04	10/25/05
	Berlin Disc	10/26/04	10/25/05
	Charlotte	11/11/04	5/31/05
	Duluth	8/6/04	2/5/05
	Hague	4/30/04	4/30/05
	Hastings	12/6/04	6/6/05
	Milwaukee	12/26/04	6/25/05
	Norwalk	**12/26/04**	**4/14/05**
	Parker	10/30/04	10/28/05
	San Diego RHF	11/12/04	5/15/05
	Seoul 63	12/1/04	6/30/05
	Stockholm	5/14/04	5/11/05
RSATM	**Huntsville**	**2/10/05**	**2/13/05**
SAA	Cathedral City	9/24/04	
	Dallas Cmk	**1/28/05**	**5/31/05**
	Grand Rapids JLT	9/3/04	6/3/05
	Hamaoka	10/1/04	3/31/05
	Hibbing	9/1/04	6/1/05
	Leon Exp	12/1/04	5/30/05
	Poitiers Omni	**2/5/05**	**3/31/05**
	Providence Imx	9/17/04	
	Richmond SMV	6/18/04	3/18/05
	Rochester Cmk	**1/7/05**	
	Winnipeg Imx	**2/3/05**	**6/30/05**
SacrPlan	Munich	12/9/04	
SC	Saint Augustine	2/1/05	6/30/05
Sedona	Sedona	3/28/98	12/31/05
Sharks3D	Las Vegas Cae	12/15/04	
	New Orleans	1/1/05	
	Virginia Beach	12/26/04	
SM2	Cedar Rapids	1/6/05	3/05

Film	Theater	Open	Close
SOA	Dallas AA	2/26/99	
Solarmax	Cocoa	10/1/02	9/30/05
	Fort Worth	9/1/04	8/30/05
	Melbourne WBS	3/18/04	3/18/05
	Portland	6/1/04	5/30/05
	Reno Fleisch	9/1/04	8/30/05
	Seattle PSC 1	12/31/03	6/30/05
	Sydney WBS	3/18/04	3/17/05
SOSPI	London SM	3/10/03	3/31/05
	Malta	4/1/04	3/31/05
	Mexico City Pap	11/12/04	6/30/05
	Valencia Spn	9/15/04	9/14/05
SpaceSta	Alamogordo	7/1/02	6/05
	Amneville	4/1/04	3/31/05
	Baltimore	5/24/02	5/05
	Berlin CS	**5/28/02**	**12/31/05**
	Bratislava	4/1/04	3/31/05
	Col Springs Cmk	2/21/03	4/05
	Copenhagen	**12/31/04**	**5/31/05**
	Dallas Cmk	4/19/02	4/05
	Dayton	5/24/02	4/05
	Eilat Epic	4/4/04	2/14/05
	Fort Lauderdale	2/14/04	3/31/05
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Hampton	5/24/02	5/05
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Langley FP	4/26/02	4/05
	Lansing JLT	**9/1/04**	**8/31/05**
	Poitiers Imax 3D	**2/1/05**	**3/31/06**
	Prague CC	3/18/04	3/17/05
	Vaughan FP	4/26/02	4/05
SU	Chantilly	12/15/03	
	Corpus Christi	8/29/03	3/2/05
	Dayton	9/27/02	
	Durban	11/27/04	3/1/05
	Garden City	5/26/03	6/30/05
	Huntsville	3/1/03	3/1/05
	Lelystad	3/1/04	2/14/05
	Washington NASM	9/18/02	
T40	**Baltimore**	**2/11/05**	**5/31/05**
	Dallas SP	**12/20/04**	**6/1/05**
T90	Norwalk	11/20/98	12/05
TBAA	Baton Rouge	5/24/03	5/26/05
	Kuala Lumpur NP	8/1/04	8/1/05

Film	Theater	Open	Close
Texas	Austin	5/3/03	
TF	**Pensacola**	**1/7/05**	**4/14/05**
	Warner Robins	7/92	
	Washington NASM	7/1/76	
Trex	Hampton	9/3/04	9/3/05
TS	Munich	5/13/04	5/12/05
	Seattle PSC 1	9/24/04	2/3/05
	Speyer Imax	5/6/04	5/20/05
Vikings	Duluth	11/12/04	5/12/05
	New York AMNH	10/9/04	4/15/05
	Tampa MOSI	10/8/04	4/8/05
	Vienna LFC	9/7/04	3/7/05
VOTDS	Boston NEA	2/10/04	2/10/05
	Chicago Imx	10/8/04	
	Columbus COSI	11/24/04	6/24/05
	Detroit	12/1/04	6/30/05
	Hong Kong	9/1/04	8/31/05
	Lehi	5/3/04	2/15/05
	New Orleans	8/27/04	2/26/05
	Omaha	**2/15/05**	**9/5/05**
	Paris Geo	10/04	8/05
	San Diego RHF	8/20/04	2/05
	Stockholm	9/3/04	9/2/05
	Taichung ST	7/1/04	6/30/05
	Toronto OSC	10/15/04	
	Vancouver Imx	10/14/04	
	Winnipeg Imx	10/14/04	6/30/05
Vulcania	Vulcania	2/22/02	
WAMnv	Paris Geo	1/10/00	
Whales	Baton Rouge	3/1/04	2/28/05
	Cocoa	7/1/02	12/31/05
	Fort Lauderdale	6/1/04	5/31/05
	Hague	9/6/04	12/31/05
	Norwalk	1/1/03	12/31/05
	San Diego RHF	7/1/03	6/30/05
	Spokane	3/15/04	12/31/06
	Virginia Beach	1/1/05	3/31/05
Wolves	Saint Félicien	7/1/04	7/1/05
YBS	Austin	1/22/05	5/5/05
Yell	Jackson MS	9/1/04	2/28/05
	Yellowstone	4/1/03	12/31/05
ZC	Zion	5/24/94	

February 2005 by Theater

Theater	Film	Open	Close
Aguascalientes	**BP**	**2/1/05**	**3/19/05**
Alamogordo	AlienAdv	3/1/04	2/28/05
	Beavers	**2/1/05**	**8/30/05**
	FON	7/1/04	6/30/05
	SpaceSta	7/1/02	6/05
Albany GA	Bugs	12/3/04	12/1/05
	JIAC	10/10/04	4/10/05
	LS	2/1/05	8/1/05
Albuquerque	Bugs	3/25/04	3/1/05
	FON	9/25/04	9/25/05
Amneville	Bugs	5/1/04	5/1/05
	SpaceSta	4/1/04	3/31/05
Ankara	Everest	12/31/04	12/30/05
Apple Valley Imx	AOTD	1/28/05	7/28/05
	L&C	10/1/04	3/31/05
	PolarExp	**11/10/04**	**2/05**
Athens Eug	Extreme	5/21/04	5/21/05
	GP	9/1/04	8/31/05
	LS	11/27/04	11/26/05
Atlanta FMNH	Africa	1/1/05	4/30/05
	AJ	9/7/04	2/11/05
	FON	8/7/04	2/28/05
Atlantic City	**FightPil**	**1/19/05**	**8/19/05**
	NASCAR	10/15/04	10/14/05
	PolarExp	**11/24/04**	**3/10/05**
Austin	Bugs	9/11/04	3/18/05
	Texas	5/3/03	
	YBS	1/22/05	5/5/05
Baltimore	FON	11/5/04	7/30/05
	JGWC	5/31/04	6/30/05
	SpaceSta	5/24/02	5/05
	T40	**2/11/05**	**5/31/05**
Bangkok	PolarExp	12/23/04	2/05

Theater	Film	Open	Close
Barcelona	HaunCast	5/7/02	5/31/05
	HB	**5/7/02**	**6/30/05**
	M3D	5/1/04	5/31/05
	PolarExp	**12/04**	**2/05**
Baton Rouge	FON	9/1/04	7/31/05
	L&C	1/1/05	6/30/05
	TBAA	5/24/03	5/26/05
	Whales	3/1/04	2/28/05
Berlin CS	AlienAdv	3/1/00	
	Bugs	4/8/04	4/1/05
	HaunCast	4/5/01	6/30/05
	OW3D	6/5/03	6/4/05
	Roar	10/26/04	10/25/05
	SpaceSta	**5/28/02**	**12/31/05**
Berlin Disc	Alaska	8/23/04	2/28/05
	AlienAdv	6/14/04	6/30/05
	Bugs	10/18/03	3/31/05
	E3D	6/1/03	6/30/05
	Extreme	5/2/00	12/31/05
	HaunCast	4/5/01	5/31/05
	HB	11/30/01	4/30/05
	MOTN	2/4/05	9/5/05
	OW3D	6/12/03	6/11/05
	Roar	10/26/04	10/25/05
Birmingham AL	FON	1/1/05	9/30/05
	MOE	9/25/04	5/15/05
Bogota	AR	11/1/04	3/15/05
Boise Reg	**PolarExp**	**11/10/04**	**2/05**
Boston MOS	AJ	2/18/05	5/26/05
	Extreme	9/21/04	2/17/05
	FON	5/28/04	
	L&C	9/28/02	4/30/05
	MOE	6/16/01	6/30/05

Theater	Film	Open	Close
	MOTN	2/17/05	9/5/05
Boston NEA	AOTD	1/28/05	1/26/06
	OW3D	2/11/03	9/10/05
	VOTDS	2/10/04	2/10/05
Bradford	**AIA3D**	**2/12/05**	**5/31/05**
	Bugs	7/9/03	4/30/05
	GC	9/6/04	12/31/05
	M3D	4/3/04	4/30/05
	MOE	4/1/03	12/31/05
Brampton FP	**PolarExp**	**11/10/04**	**2/05**
Branson	ALBT	4/23/04	4/30/05
	L&C	5/3/02	4/30/05
	OC	9/4/04	9/5/05
	Ozarks	1/93	12/05
Bratislava	Bugs	2/5/04	2/1/06
	M3D	7/26/04	6/30/05
	OW3D	8/1/03	2/15/05
	SpaceSta	4/1/04	3/31/05
Bristol	Bugs	3/18/03	3/18/05
	E3D	2/1/04	6/30/05
	JGWC	10/11/04	2/10/05
	PolarExp	**12/10/04**	**2/05**
Buffalo Reg	**PolarExp**	**11/10/04**	**2/05**
Buford Reg	AOTD	1/28/05	7/28/05
	PolarExp	**11/10/04**	**2/05**
Calgary SC	M3Dcc	9/10/04	9/30/05
Castle Rock	EMSH	3/92	
Cathedral City	**FightPil**	**12/31/04**	**3/10/05**
	PolarExp	**11/10/04**	**2/05**
	Pulse	1/19/05	3/10/05
	SAA	9/24/04	
Cedar Rapids	CRA	11/1/04	2/28/05
	SM2	1/6/05	3/05

Theater	Film	Open	Close
Changchun 3D	HaunCast	9/24/04	9/24/05
Chantilly	AR	12/15/03	12/31/05
	FightPil	**12/10/04**	**12/10/05**
	NASCAR	**3/12/04**	**9/6/05**
	SU	12/15/03	
Charleston SC	AOTD	1/28/05	7/28/05
	FON	9/1/04	2/28/05
	MOTN	2/17/05	9/5/05
Charleston WV	Dolphins	1/29/05	7/29/05
	Everest	8/1/04	2/1/05
	JIAC	9/1/04	9/1/05
	LS	9/1/04	9/1/05
Charlotte	Bugs	11/17/04	5/1/05
	Roar	11/11/04	5/31/05
Chattanooga	OW3D	2/22/03	2/28/05
Chicago Imx	AOTD	1/28/05	7/28/05
	VOTDS	10/8/04	
Chicago MSI	Bugs	10/15/04	2/15/05
	FON	6/4/04	2/3/05
	HB	**2/4/05**	**9/5/05**
	L&C	2/13/04	2/28/05
	MOTN	2/18/05	9/5/05
Cincinnati MC	FON	10/2/04	2/28/05
	L&C	10/1/03	10/31/05
	MOE	5/1/03	12/31/05
	MOTN	2/21/05	9/5/05
Cincinnati NA	AOTD	1/28/05	7/28/05
	PolarExp	**11/10/04**	**2/05**
Cleveland	MOTN	2/17/05	9/5/05
	Pulse	11/6/04	5/15/05
Cocoa	MOE	4/16/03	12/31/05
	Solarmax	10/1/02	9/30/05
	Whales	7/1/02	12/31/05
Col Springs Cmk	**FightPil**	**12/17/04**	
	PolarExp	**11/10/04**	**2/05**
	SpaceSta	2/21/03	4/05
Columbus COSI	Pulse	12/26/04	3/11/05
	VOTDS	11/24/04	6/24/05
Copenhagen	FON	9/27/04	5/30/05
	MOE	6/1/03	12/31/05
	SpaceSta	**12/31/04**	**5/31/05**
Corpus Christi	**FightPil**	**2/3/05**	**2/3/06**
	L&C	1/1/03	6/4/05
	SU	8/29/03	3/2/05
Corsicana	AR	1/5/05	7/5/05
Dallas AA	SOA	2/26/99	
Dallas Cmk	AOTD	1/28/05	7/28/05
	FightPil	**12/17/04**	
	GC	3/26/04	3/26/05
	SAA	**1/28/05**	**5/31/05**
	SpaceSta	4/19/02	4/05
Dallas SP	**BP**	**2/13/05**	**6/1/05**
	T40	**12/20/04**	**6/1/05**
Davenport	AOTD	1/28/05	7/28/05
	OC	7/2/04	3/15/05
Dayton	**FightPil**	**12/3/04**	**12/3/05**
	SpaceSta	5/24/02	4/05
	SU	9/27/02	
Daytona Beach	NASCAR	4/04	
Dearborn	AOTD	1/28/05	6/2/05
	Everest	1/2/05	1/1/06
	L&C	9/1/04	8/31/05
	PolarExp	**11/10/04**	**3/05**
Denver CC Reg	AOTD	1/28/05	7/28/05
	PolarExp	**11/10/04**	**2/05**
Denver MNS	Bugs	6/4/04	2/25/05
	CRA	3/1/04	2/14/05
	MOE	9/1/04	3/31/05
	MOTN	2/25/05	9/5/05
Detroit	VOTDS	12/1/04	6/30/05
Dublin Reg	AOTD	1/28/05	9/1/05
	PolarExp	**11/10/04**	**2/05**
Duluth	MOTN	2/17/05	9/5/05
	Roar	8/6/04	2/5/05
	Vikings	11/12/04	5/12/05
Durban	Africa	9/17/04	3/31/05
	AR	9/1/04	3/31/05
	SU	11/27/04	3/1/05
Dwingeloo	MOE	5/15/04	5/14/05
Edmonton Ody	FOK	6/5/04	6/25/05
	FON	7/1/04	6/25/05
	MOTN	2/18/05	9/5/05
Eilat Epic	AlienAdv	4/4/04	3/31/05
	AllAcces	4/4/04	2/14/05
	HaunCast	4/4/04	3/31/05
	OW3D	4/4/04	4/30/05
	SpaceSta	4/4/04	2/14/05
Espinho	Everest	9/30/04	8/31/05
	LW	8/10/04	8/10/05
Evansville Sho	**PolarExp**	**11/19/04**	**2/05**
Fort Lauderdale	FON	9/3/04	9/2/05
	MOE	5/25/02	12/05
	MOTN	2/18/05	9/5/05
	PolarExp	**11/10/04**	**2/05**
	SpaceSta	2/14/04	3/31/05
	Whales	6/1/04	5/31/05
Fort Worth	AOTD	1/28/05	7/28/05
	Bears	10/10/04	3/7/05
	L&C	9/1/03	5/31/05
	MOE	9/7/04	3/6/07
	Solarmax	9/1/04	8/30/05
Galveston	Bugs	5/23/03	5/23/05
	HaunCast	3/1/04	11/6/05
	OM	2/4/05	2/20/05
	OW3D	3/1/03	2/28/05
	SpaceSta	5/24/02	5/05
Garden City	**FightPil**	**12/10/04**	**6/10/05**
	L&C	9/1/04	4/30/05
	SpaceSta	4/19/02	5/05
	SU	5/26/03	6/30/05
Garza Garcia	FON	10/9/04	4/9/05
Glasgow	Bugs	9/26/03	4/1/05
	E3D	6/25/04	12/31/05
Grand Canyon	GC	11/1/99	12/31/05
Grand Rapids JLT	Amazon	1/15/04	6/30/05
	AOTD	1/28/05	7/28/05
	Bugs	4/9/04	2/1/05
	FEOC	5/15/04	5/15/05
	GN	5/15/04	5/15/05
	MOTM	8/13/04	4/30/05
	PolarExp	**11/10/04**	**2/05**
	SAA	9/3/04	6/3/05
Hague	Alaska	10/15/04	2/15/05
	ALBT	**9/1/03**	**3/6/05**
	Bugs	10/11/04	4/1/05
	MOE	10/14/04	2/28/05
	Roar	4/30/04	4/30/05
	Whales	9/6/04	12/31/05
Halifax	**PolarExp**	**11/10/04**	**2/05**
Hamaoka	SAA	10/1/04	3/31/05
Hampton	AOTD	1/28/05	7/28/05
	FightPil	**12/10/04**	**12/10/05**
	FON	8/20/04	
	PolarExp	**11/10/04**	**2/05**
	SpaceSta	5/24/02	5/05
	Trex	9/3/04	9/3/05
Harbin	GC	1/1/05	12/31/05
Harrisburg	**ALBT**	**2/1/05**	**6/17/05**
	FON	10/2/04	3/31/05
Hartberg	HB	4/30/04	4/30/05
Hastings	Antarc	9/1/04	8/30/05
	L&C	12/1/03	6/30/05
	Roar	12/6/04	6/6/05
Hibbing	SAA	9/1/04	6/1/05
Hong Kong	LW	10/1/04	3/31/05
	VOTDS	9/1/04	8/31/05
Houston MNS	AR	6/11/04	3/6/05
	Bugs	3/12/04	5/30/05
Houston Reg	**PolarExp**	**11/10/04**	**2/05**
Hull	FON	10/8/04	6/30/05
Huntsville	**RSATM**	**2/10/05**	**2/13/05**
	SpaceSta	5/24/02	5/05
	SU	3/1/03	3/1/05
Hutchinson	Extreme	1/1/05	5/31/05
	SpaceSta	6/1/02	6/07
Hyderabad	Africa	10/1/04	5/31/05
	PolarExp	**12/24/04**	**2/05**
Indianapolis Imx	**HB**	**1/21/05**	**6/30/05**
	JGWC	2/4/05	6/3/05
Irvine Reg	**FightPil**	**1/28/05**	
Jackson MS	HB	8/1/04	7/31/05
	Yell	9/1/04	2/28/05
Jakarta	Niagara	11/16/04	11/15/05
Jersey City	Bugs	1/31/04	5/27/05
	MOTN	2/5/05	9/5/05
Kansas City Sci	FON	11/19/04	9/1/05
	M3D	7/30/04	2/11/05
Kansas City Zoo	**NASCAR**	**2/19/05**	**9/6/05**
Kaohsiung	Everest	1/1/05	3/31/05
Karlshamn	ALBT	2/1/05	2/28/06
	AR	9/1/04	8/30/05
	Dolphins	9/15/03	2/05
	E3Dcc	2/1/04	3/1/05
Karuizawa Mer	**Cyberwor**	**9/25/04**	**9/24/05**
Katowice CC	**PolarExp**	**12/04**	**2/05**
Kenner	FON	12/1/04	5/30/05
King of Prussia Reg	**PolarExp**	**11/10/04**	**2/05**
Kitakyushu	Cyberwor	5/1/04	3/31/05
Krakow CC	Bugs	10/8/04	4/30/05
Kuala Lumpur Di	MOE	12/3/04	
	PolarExp	12/3/04	
Kuala Lumpur NP	TBAA	8/1/04	8/1/05
Kuwait City	**AIA3D**	**2/1/05**	**1/31/06**
	AJ	**11/25/03**	**6/14/05**
	Bugs	6/16/04	6/1/05
	HB	11/13/04	5/2/05
La Coruna	Dolphins	3/30/04	5/30/05
Langley FP	MOE	5/1/04	4/30/05
	PolarExp	**11/10/04**	**2/05**
	SpaceSta	4/26/02	4/05
Lansing JLT	**PolarExp**	**11/10/04**	**2/05**
	SpaceSta	**9/1/04**	**8/31/05**
Las Palmas	CRA	12/1/04	11/30/05
Las Vegas Bre	**PolarExp**	**11/10/04**	**2/05**
Las Vegas Cae	Sharks3D	12/15/04	
Las Vegas Imx	**FightPil**	**12/10/04**	**5/10/05**
	MOTN	2/25/05	9/5/05
	OW3D	3/10/03	3/10/05
Lehi	Bugs	8/20/04	3/31/05
	VOTDS	5/3/04	2/15/05
Lelystad	SU	3/1/04	2/14/05
Leon Exp	SAA	12/1/04	5/30/05
Lincolnshire Reg	**PolarExp**	**11/10/04**	**2/05**
Loch Lomond	LOLL	7/24/02	
London BFI	Bugs	10/3/03	4/30/05
	HaunCast	**12/1/01**	**12/05**
	PolarExp	**12/3/04**	**2/05**
London ONT	AR	7/12/04	3/1/05
	Bugs	10/1/04	4/1/05
	LS	12/1/03	5/31/05
	LW	10/15/04	4/15/05
	NASCAR	**1/14/05**	**6/13/05**
London SM	Bugs	10/3/03	4/30/05
	HaunCast	9/2/04	9/5/05
	SOSPI	3/10/03	3/31/05
Los Angeles CSC	FON	1/28/05	7/23/05
	L&C	10/8/04	4/22/05
Los Angeles Loe	**PolarExp**	**11/10/04**	**2/05**
Los Angeles NA	**FightPil**	**1/28/05**	
	PolarExp	**11/10/04**	**2/05**
Louisville NA	AOTD	1/28/05	7/28/05
	PolarExp	**11/10/04**	**2/05**
Louisville SC	NASCAR	12/26/04	7/30/05
Lubbock	CRA	11/18/04	6/15/05
	MOTN	2/25/05	9/5/05
Lucerne	Alaska	2/2/02	2/28/05
	ALBT	2/1/04	2/28/05
	Bugs	11/1/04	5/1/05
	NASCAR	**1/28/05**	**1/29/06**
Madrid	AlienAdv	4/2/03	6/30/05
	E3D	10/26/00	6/30/05
	HaunCast	6/12/02	6/30/05
	HB	**11/6/02**	**6/30/05**
	M3D	6/1/04	6/30/05
	OO	10/6/04	4/5/05
	PolarExp	**12/04**	**2/05**
Malta	AIWC	7/1/04	6/30/05
	Bugs	9/1/04	9/1/05
	Dolphins	5/1/04	4/30/05
	FightPil	**2/4/05**	
	MOE	4/15/03	4/30/05
	SOSPI	4/1/04	3/31/05
Manchester NA	**PolarExp**	**11/10/04**	**2/05**
Manchester UCI	HaunCast	9/1/02	3/31/05
	MOE	7/1/02	6/30/05
	PolarExp	**12/3/04**	**3/10/05**
Matsusaka	JGWC	9/1/04	3/31/05
Melbourne WBS	AIA3D	12/9/04	
	Bugs	4/11/03	4/11/05
	HaunCast	**9/13/01**	**12/05**
	HB	10/7/02	3/31/05
	PolarExp	**12/04**	**2/05**
	Solarmax	3/18/04	3/18/05
Memphis Pink	**AIA3D**	**1/14/05**	**2/21/05**
	Dolphins	11/13/04	3/4/05
	M3Dcc	1/14/05	2/21/05
	NASCAR	6/26/04	3/4/05
Menlyn	FON	9/17/04	3/31/05
Mexico City Pap	FEOC		5/05
	SOSPI	11/12/04	6/30/05
Mexico City Ram	Everest	1/15/05	7/14/05

Theater	Film	Open	Close
	PolarExp	**11/19/04**	**2/05**
Milwaukee	Roar	12/26/04	6/25/05
Mississauga FP	**PolarExp**	**11/10/04**	**2/05**
Mobile	MOE	1/20/05	4/24/05
Montreal FP	**PolarExp**	**11/10/04**	**2/05**
Montreal VP	Bugs	10/9/03	3/31/05
	FON	9/24/04	4/3/05
	JGWC	1/14/05	6/13/05
Moscow	AlienAdv	8/1/04	7/31/05
	Bugs	9/30/04	11/1/05
	OW3D	10/9/04	10/9/05
	PolarExp	**12/24/04**	**2/05**
Mumbai	Dolphins	5/1/04	2/28/05
	PolarExp	**12/24/04**	**2/05**
Munich	E3D	1/15/01	6/30/05
	HaunCast	9/4/03	3/31/05
	OW3D	4/1/04	3/31/05
	SacrPlan	12/9/04	
	TS	5/13/04	5/12/05
Myrtle Beach	Bugs	6/1/04	6/1/05
	GF	9/1/04	7/30/05
	L&C	6/1/04	5/31/05
	LOLL	9/1/04	7/30/05
	PolarExp	**2/4/05**	**2/28/05**
Nanchang	GC	3/1/04	2/28/05
Nashville Reg	AOTD	1/28/05	7/28/05
	PolarExp	**11/10/04**	**2/05**
Natick JF	AOTD	1/28/05	7/28/05
	E3D	7/1/02	5/31/05
	HB	11/15/02	5/31/05
	PolarExp	**11/10/04**	**2/05**
New Orleans	Bugs	3/12/03	3/12/05
	Sharks3D	1/1/05	
	VOTDS	8/27/04	2/26/05
New Rochelle Reg	AOTD	1/28/05	7/28/05
New York AMNH	Vikings	10/9/04	4/15/05
New York Loe	AOTD	1/28/05	7/28/05
	PolarExp	**11/10/04**	**2/05**
Niagara	Niagara	7/1/86	
Norwalk	MOE	1/10/04	12/31/05
	Roar	**12/26/04**	**4/14/05**
	T90	11/20/98	12/05
	Whales	1/1/03	12/31/05
Nuremberg	Amazon	11/4/04	11/3/05
	AR	9/17/04	2/17/05
	Bugs	11/1/03	3/31/05
	HaunCast	5/28/03	6/30/05
	Kilimanj	4/1/04	3/31/05
	MOTN	2/4/05	9/5/05
	OW3D	7/29/04	7/29/05
Oakland	FON	1/7/05	7/30/06
Oklahoma City	**CRA**		**3/10/05**
	JGWC	7/9/04	3/10/05
	Pulse	11/5/04	3/10/05
Omaha	Alaska	9/1/04	2/28/05
	Bugs	5/1/04	3/31/05
	L&C	12/1/03	12/31/05
	VOTDS	**2/15/05**	**9/5/05**
Ontario Reg	**FightPil**	**1/28/05**	
Orlando SC	FON	9/17/04	3/27/05
	MOTN	2/18/05	9/5/05
Oulu	Everest	4/26/04	4/30/05
Oviedo Yel	**PolarExp**	**12/3/04**	**2/05**
Paris Geo	CRA	2/4/05	2/3/06
	VOTDS	10/04	8/05
	WAMnv	1/10/00	
Parker	GC	2/28/04	2/28/05
	Roar	10/30/04	10/28/05
Penrith	FON	7/21/04	7/20/05
Pensacola	**MOF**	**11/8/96**	
	TF	**1/7/05**	**4/14/05**
Philadelphia	MOTN	2/19/05	9/5/05
Phoenix	Bugs	5/29/04	6/1/05
	FON	11/15/04	10/4/05
Pitea	M3Dcc	10/15/04	10/31/05
Pittsburgh CSC	FON	9/3/04	6/30/05
	GOTA	10/1/04	6/30/05
	PolarExp	**11/10/04**	**2/05**
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	SpaceSta	**2/1/05**	**3/31/06**
Poitiers Omni	JGWC	2/10/05	5/13/05
	SAA	**2/5/05**	**3/31/05**
Portland	FON	10/7/04	5/7/05
	L&C	8/16/02	8/31/05
	Solarmax	6/1/04	5/30/05
Prague CC	**PolarExp**	**12/9/04**	**2/05**
	SpaceSta	3/18/04	3/17/05
Providence Imx	AOTD	1/28/05	7/28/05
	MOTN	2/25/05	9/5/05
	SAA	9/17/04	
Puebla	**BP**	**12/20/04**	**3/19/05**
	MG	**12/20/04**	**3/19/05**
Raleigh Exp	JIAC	10/8/04	5/19/05
	PolarExp	**11/10/04**	**2/05**
Reading JF	AOTD	1/28/05	7/28/05
	Bugs	10/29/04	9/10/05
	NASCAR	**1/28/05**	**3/10/05**
	PolarExp	**11/10/04**	**2/05**
Regina	MOTN	2/17/05	9/5/05
	NASCAR	**2/6/05**	**3/31/05**
Reno Fleisch	Solarmax	9/1/04	8/30/05
Riccione	LS	7/1/04	6/30/05
Richmond FP	**PolarExp**	**11/10/04**	**2/05**
Richmond SMV	Bugs	12/26/04	5/20/05
	FON	9/18/04	3/18/05
	SAA	6/18/04	3/18/05
Roanoke	Bugs	10/30/04	6/30/05
Rochester Cmk	**PolarExp**	**11/10/04**	**2/05**
	SAA	**1/7/05**	
Rochester MSC	Bears	10/9/04	4/9/05
Sacramento Imx	AOTD	1/28/05	7/28/05
	FON	1/14/05	4/30/05
	OW3D	10/1/04	3/31/05
	PolarExp	**12/10/04**	**2/05**
Sagamihara	JGWC	4/1/04	3/31/05
Saint Augustine	Bugs	8/13/04	3/1/05
	L&C	9/4/04	2/5/05
	SC	2/1/05	6/30/05
Saint Félicien	Wolves	7/1/04	7/1/05
Saint Louis Arch	L&C	5/29/04	5/28/05
Saint Paul	Kilimanj	1/15/05	6/30/05
Sakai SEC	HB	11/1/04	3/31/05
San Antonio 2D	Alamo		
	FightPil	**12/17/04**	**3/17/05**
San Antonio 3D	AOTD	1/28/05	1/26/06
	Bugs	1/9/04	5/1/05
	HaunCast	8/15/03	6/30/05
	OW3D	10/15/03	10/15/05
	PolarExp	**11/10/04**	**2/05**
San Diego NHM	OO	3/31/01	12/31/05
San Diego RHF	Bugs	8/8/03	6/20/05
	FON	5/28/04	
	L&C	8/2/02	6/30/05
	MOE	11/1/01	6/30/05
	MOTN	2/18/05	9/5/05
	Roar	11/12/04	5/15/05
	VOTDS	8/20/04	2/05
	Whales	7/1/03	6/30/05
San Francisco Loe	AOTD	1/28/05	7/28/05
	PolarExp	**11/10/04**	**2/05**
San Jose	FON	7/15/04	7/31/06
	India	7/17/04	7/17/05
	L&C	10/1/03	10/31/05
	MOE	2/12/03	6/30/05
	PolarExp	**11/10/04**	**2/05**
	Pulse	1/19/05	8/30/05
San Simeon	FON	9/17/04	5/31/05
	HCBTD	8/17/96	
Sandy	Bugs	8/15/04	3/1/05
Seattle PSC 1	**Kilimanj**	**8/23/04**	**2/3/05**
	MOTN	2/18/05	9/5/05
	Solarmax	12/31/03	6/30/05
	TS	9/24/04	2/3/05
Seattle PSC 2	Bugs	12/27/03	12/1/05
	PolarExp	**11/10/04**	**2/05**
Sedona	Sedona	3/28/98	12/31/05
Seoul 63	Roar	12/1/04	6/30/05
Shanghai Dome	OO	5/1/04	4/30/05
Shreveport	FON	10/15/04	6/30/05
	L&C	9/7/04	3/31/05
Singapore DC	OnGuard	2/13/99	
Singapore SC	FON	10/1/04	3/31/05
	MysticInd	2/15/05	9/15/05
Sinsheim	E3D	5/16/03	6/30/05
Sioux Falls	CRA	1/29/05	5/27/05
	L&C	10/1/04	6/30/05
Speyer Imax	ALBT	9/18/03	2/28/05
	Extreme	2/8/02	5/20/05
	GC	1/1/04	5/20/05
	MOE	2/1/01	3/05
	TS	5/6/04	5/20/05
Spokane	FON	8/20/04	12/31/05
	HB	3/15/04	5/31/05
	MOTN	2/25/05	9/5/05
	PolarExp	**11/10/04**	**2/24/05**
	Whales	3/15/04	12/31/06
Stockholm	Bears	12/3/04	12/3/05
	FON	11/26/04	11/30/05
	GC	3/1/04	12/31/05
	HB	11/30/01	12/31/05
	M3Dcc	2/18/05	1/31/06
	Roar	5/14/04	5/11/05
	VOTDS	9/3/04	9/2/05
Sudbury	CRA	2/1/05	9/30/05
	HB	5/1/04	6/30/05
	Kilimanj	9/27/04	6/30/05
	NASCAR	**1/14/05**	**9/30/05**
Sydney WBS	Bugs	4/11/03	4/11/05
	FON	9/25/04	3/31/05
	HaunCast	**9/20/01**	**12/05**
	HB	7/22/02	3/31/05
	MOE	10/1/02	12/31/05
	OW3D	7/1/04	6/30/05
	Solarmax	3/18/04	3/17/05
Syracuse	L&C	12/1/04	6/30/05
Taichung ST	FON	1/20/05	1/10/06
	VOTDS	7/1/04	6/30/05
Taipei AM	FON	1/1/05	12/31/05
	M3D	6/25/04	6/25/05
Taipei WVC	Everest	11/19/04	11/18/05
Tampa MOSI	MOTN	2/18/05	9/5/05
	Vikings	10/8/04	4/8/05
Tampa Reg	**PolarExp**	**11/10/04**	**2/05**
Tempe Imx	AOTD	1/28/05	7/28/05
	AR	10/22/04	3/30/05
	GC	7/1/04	2/28/05
	PolarExp	**11/19/04**	**2/05**
Tijuana	CRA	6/15/04	5/31/05
	JGWC	1/5/05	6/4/05
	OO	**10/18/01**	**12/30/05**
Tokyo Mer	**Cyberwor**	**9/25/04**	**9/24/05**
	PolarExp	**11/27/04**	**2/05**
Toronto OSC	CRA	10/17/03	3/31/05
	FON	6/4/04	
	HB	10/12/01	3/31/05
	VOTDS	10/15/04	
Tulsa Cmk	Bugs	12/10/04	3/31/05
	FON	8/20/04	8/19/05
	PolarExp	**11/10/04**	**2/05**
Valencia Spn	AR	9/15/04	9/14/05
	GC	4/16/04	4/15/05
	MOTN	**2/3/05**	**2/2/06**
	SOSPI	9/15/04	9/14/05
Vancouver Imx	AIA3D	1/17/05	
	FightPil	**12/23/04**	
	VOTDS	10/14/04	
Vancouver SW	FON	7/1/04	3/05
	HB	10/22/04	10/21/05
	Pulse	12/15/04	6/15/05
Vantaa	Dolphins	9/1/04	8/31/05
Vaughan FP	**PolarExp**	**11/10/04**	**2/05**
	SpaceSta	4/26/02	4/05
Victoria	FON	10/7/04	4/30/05
Vienna LFC	**ALBT**	**7/1/04**	**3/31/05**
	Bugs	3/23/04	5/1/05
	HaunCast	**3/26/04**	**12/31/05**
	HB	6/7/02	3/31/05
	Vikings	9/7/04	3/7/05
Virginia Beach	FON	9/24/04	3/24/05
	Sharks3D	12/26/04	
	Whales	1/1/05	3/31/05
Vulcania	Vulcania	2/22/02	
Warner Robins	Flyers	7/92	
	TF	7/92	
Warsaw CC	AlienAdv	3/19/04	3/31/05
	E3D	4/16/04	4/30/05
	HaunCast	6/1/04	5/31/05
	PolarExp	**12/3/04**	**2/05**
Washington NASM	CV	3/10/03	3/05
	SU	9/18/02	
	TF	7/1/76	
Washington NMNH	Bugs	3/14/03	3/11/05
	Dolphins	9/11/04	3/05
West Nyack Imx	AOTD	1/28/05	7/28/05
	PolarExp	**11/10/04**	**2/05**
White Plains NA	AOTD	1/28/05	7/28/05
Winnipeg Imx	Beavers	10/15/04	3/11/05
	SAA	**2/3/05**	**6/30/05**
	VOTDS	10/14/04	6/30/05
Woodridge Cmk	OW3D	8/13/04	3/30/05
	PolarExp	**11/10/04**	**2/05**
Yellowstone	Yell	4/1/03	12/31/05
Zion	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
Africa	Africa: the Serengeti	1994		HMNS
AIA3D	Adventures in Animation 3D	2004	3D	WGBH
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
AOTD	Aliens of the Deep	2005	3D	BVP
AR	Adrenaline Rush	2002		GSF
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		GSF
FEOC	First Emperor of China	1989		BFI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
Flyers	Flyers	1982		MFF
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature: Natural Disasters	2004		DCI
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		BFI
GOTA	Ghosts of the Abyss	2003	3D	BVP
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
India	India: Kingdom of the Tiger	2002		PCI
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		DCI
LOLL	Legend of Loch Lomond, The	2002		SKF
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	nWP
M3Dcc	Misadventures in 3D (ColorCode)	2004		nWP
MG	Mountain Gorillas	1992		IMAX
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
MOTN	Mystery of the Nile	2005		MFF
MysticInd	Mystic India	2005		unk
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
Niagara	Niagara	1987		DCI
OC	Our Country	2003		GSF
OM	Ocean Men	2001		nWP
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PolarExp	Polar Express: An IMAX 3D Experience	2004	3D	WB
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Roar	Roar: Lions of the Kalahari	2003		DCI
RSATM	Rolling Stones At the Max	1991		IMAX
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SacrPlan	Sacred Planet	2004		BVP
SC	Storm Chasers	1995		MFF
Sedona	Sedona: The Spirit of Wonder	1998		unk
Sharks3D	Sharks 3D	2004	3D	3DEL
SM2	Spider-Man 2	2004		unk
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOSPl	SOS Planet	2002	3D	nWP
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
Texas	Texas: The Big Picture	2003		TSHMF
TF	To Fly!	1976		MFF
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TS	Top Speed	2003		MFF
Vikings	Vikings	2004		GSF
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
Wolves	Wolves	1999		PCI
YBS	Young Black Stallion	2003		BVP
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

February 2005 Bookings Count

#	Film	#	Film	#	Film	#	Film
67	PolarExp	8	Everest	3	TS	1	HCBTD
46	Bugs	8	SU	2	Amazon	1	India
45	FON	8	Whales	2	Beavers	1	MG
27	AOTD	7	ALBT	2	FEOC	1	MOF
23	MOTN	7	AlienAdv	2	LOLL	1	MOTM
22	L&C	7	Solarmax	2	Niagara	1	MysticInd
21	MOE	6	Pulse	2	OC	1	OM
21	SpaceSta	5	AIA3D	2	T40	1	OnGuard
18	HB	5	Extreme	2	TBAA	1	Ozarks
17	HaunCast	5	LS	2	TF	1	RSATM
16	FightPil	4	Alaska	2	Yell	1	SacrPlan
15	OW3D	4	Cyberwor	1	AIWC	1	SC
15	VOTDS	4	Kilimanj	1	Alamo	1	Sedona
12	Roar	4	OO	1	AllAcces	1	SM2
11	NASCAR	4	SOSPl	1	Antarc	1	SOA
11	SAA	4	Vikings	1	CV	1	T90
10	AR	3	Africa	1	EMSH	1	Texas
10	CRA	3	AJ	1	Flyers	1	Trex
10	GC	3	Bears	1	FOK	1	Vulcania
10	M3D	3	BP	1	GF	1	WAMnv
9	E3D	3	JIAC	1	GN	1	Wolves
9	JGWC	3	LW	1	GOTA	1	YBS
8	Dolphins	3	Sharks3D	1	GP	1	ZC

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

@Bristol
Deanery Road, Harbourside
Bristol, BS1 5DB UNITED KINGDOM
Tel: +44-117-909-2000
Fax: +44-117 909 9920
www.at-bristol.org.uk/imax/default.htm

3D Entertainment Ltd.
Brettenham House, Lancaster Place
London, WC2E 7EW UNITED KINGDOM
Tel: +33 476 720 749
Fax: +33 476 720 767

Academy of Motion Picture Arts and Sciences
8949 Wilshire Boulevard
Beverly Hills, CA 90211-1972 USA
Tel: 310-247-3000
www.oscars.org

Anachrome, Inc.
P.O. Box 941112
Simi Valley, CA 94112 USA
Tel: 818-399-9745
www.anachrome.com

Attractiepark
Postfach 10
Slagharen, NL - 7776 NETHERLANDS
www.slagharen.org

Aviodrome
Pelikaanweg 50
Lelystad, 8218 PG NETHERLANDS
Tel: +31 320 289 840
Fax: +31 320 289 841
www.aviodome.nl

Ballantyne of Omaha
4350 McKinley Street
Omaha, NE 68112 USA
Tel: 402-453-4444
Fax: 402-453-7238
www.ballantyne-omaha.com

Bharatbala Productions Ltd.
G-9 Satnam Sagar
20, Peddar Road
Mumbai, 400 026 INDIA
Tel: +91-22-382-8009
Fax: +91-22-388-6659

British Film Institute IMAX Theater
1 Charlie Chaplin Walk
London, SE1 8XR UNITED KINGDOM
Tel: +44-20-7902 1210
Fax: +44-20-7902 1212
www.bfi.org.uk/showing/imax/index.html

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

Caesar's Palace
3570 Las Vegas Boulevard South
Las Vegas, NV 89109 USA
Tel: 702-731-7110
Fax: 702-731-7331
www.caesars.com

Cedar Point Amusement Park
PO Box 5006
Sandusky, OH 44871-8006 USA
Tel: 419-626-0830
Fax: 419-627-2347
www.cedarpoint.com

Charleston IMAX Theater
360 Concord Street
Charleston, SC 29401 USA
Tel: 843 725 4630
Fax: 843-725-4635
www.charlestonimax.com

Cinema Development Company
3363 Enterprise Avenue
Hayward, CA 94545 USA
Tel: 510-783-7028
Fax: 510-783-7029
www.cinemadevelopmentcompany.com

Cinemark USA, Inc.
3900 Dallas Parkway South, Suite 500
Plano, TX 75093 USA
Tel: 972-665-1000
www.cinemark.com

Cinemeccanica S.p.A.
Viale Campania, 23
Milan, 20133 ITALY
Tel: +39-02-74-81-151
Fax: +39-02-70-100-470
www.cinemeccanica.it

Cinepolis
Guillermo Gonzalez Camarena 1600- 4B
Fracc. Ciudad
Santa Fe, DF 01210 MEXICO
Tel: 525-85-03-55-34
Fax: 525-85-03-55-12
www.cinepolis.com.mx/

Cinepolis Perisur
Anillo Periferico Sur No. 4690 Entre
Zacatepetel t Av. Insurgentes C.P.
Mexico City, DC 04500 MEXICO
Tel: +55-21 22 60 60
www.cinepolis.com.mx

Cricket Super Screen
35 E. 9270 S.
Sandy, UT 84070 USA
Tel: 801-304-4576
Fax: 801-304-4575
www.jordancommons.com/flicks/super_screen/index.cfm

Crown Theatres
64 Main Street
South Norwalk, CT 06854-2716 USA
Tel: 203-846-8800
www.crowntheatres.com/

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
Fax: +81-3-5551-8810

Denver Museum of Nature and Science
2001 Colorado Boulevard
Denver, CO 80205-5732 USA
Tel: 303-322-7009
Fax: 303-370-6044
www.dmnh.org/

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

Deutches Museum
Museumsinsel 1
Munich, D-80059 GERMANY
Tel: +49-89-21125-105
Fax: +49-89-21125-120
www.amazeum.de

Digital Theater Systems, Inc.
5171 Clareton Drive
Agoura Hills, CA 91301 USA
Tel: 818-706-3525
Fax: 818-706-1868
www.dtstech.com

Dollywood
1020 Dollywood Lane
Pigeon Forge, TN 37863 USA
Tel: 865-428-9488
www.dollywood.com

Eugenides Planetarium
387 Sygrou Avenue
Paleo Faliro
Athens, 17564 GREECE
Tel: +30-1-941-1181
Fax: +30-1-943-171
www.eugenfound.edu.gr

Euromax
PO Box 61667
Hague, NL-2506 JK NETHERLANDS
Tel: +31-70-4168216
Fax: +31-70-3524280
www.euromax.org

Evans and Sutherland
600 Komas Drive
Salt Lake City, UT 84108-1229 USA
Tel: 801-582-5847
Fax: 801-582-5848
www.es.com

Extreme Productions **EP**
624 Markerville Road N.E.
Calgary, AB T2E 5X2 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

Famous Players, Inc.
146 Bloor Street West
Toronto, ON M5S 1P3 CANADA
Tel: 416-969-7800
www.famousplayers.com

Fancyworld 1
67,Ta-Hu-Kou, Yong-Kwang Village
Koo-Kung Hsiang
Yunelin Hsien, TAIWAN
Tel: +88-825782-9
Fax: +88-825781
www.janfusun.com.tw/

Flint Riverquarium
P.O. Box 134
Albany, GA 31702 USA
Tel: 229-639-2650
Fax: 229-639-2707
www.flintriverquarium.com

Forum am Deutsches Museum
Museumsinsel 1
Munich, D-80538 GERMANY
Tel: +49-89-211250
Fax: +49-89-21125-120
www.forumamdeutschenmuseum.de/

FunFilm **FF**
5144 St-Laurent
Montreal, QC H2T 1R8 CANADA
Tel: 514-272-4956
Fax: 514-272-9841

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.giantscreensports.com

Giant Screen Theater Association
444 Cedar St, Ste 810
Saint Paul, MN 55101 USA
Tel: 651-292-9884
Fax: 651-292-9901
www.giantscreentheater.com

Glasgow Science Centre
50 Pacific Quay
Glasgow, G51 1EA UNITED KINGDOM
Tel: +44-141-420-5010
Fax: +44-141-420-5011
www.gsc.org.uk

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183-8530 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Hamaoka Nuclear Exhibition Center
5561 Sakura, Hamaoka-cho
Ogasa-gun
Hamaoka, Shizuoka Pref. 437-1604 JAPAN
Tel: +81-537-86-3481
Fax: +81-537-86-4794

Hastings Museum
1330 North Burlington Avenue
PO Box 1286
Hastings, NE 68902-1286 USA
Tel: 402-461-2399
Fax: 402-461-2379
www.hastingsmuseum.org

The Henry Ford
20900 Oakwood Boulevard
PO Box 1970
Dearborn, MI 48121-1970 USA
Tel: 313-982-6100
Fax: 313-982-6231
www.thehenryford.org

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

Imax Japan, Inc.
Ichibancho Central Bldg, 102-B, 22-1 Ichibancho
Chiyoda-ku
Tokyo, 102 JAPAN
Tel: +81-3-3234-8061
Fax: +81-3-3234-8075

IMAX Theatre Melbourne
Rathdowne Street, Carlton Gardens
Carlton South
Melbourne, VIC 3053 AUSTRALIA
Tel: +61-3-9656-8629
Fax: +61-3-9663-5554
www.imax.com.au

Infinity Filmworks
19405 Bilmoor Place
Tarzana, CA 91356 USA
Tel: 818-881-3288
Fax: 818-881-8873

Inland Sea Productions
1600 Genessee, Ste 644
Kansas City, MO 64102 USA
Tel: 816-221-9924
Fax: 816-221-4978

International Documentary Association
1201 West 5th Street, Suite M320
Los Angeles, CA 90017 USA
Tel: 213-534-3600
Fax: 213-534-3610
www.documentary.org/

In-Three, Inc.
29229 Canwood Street, Suite 202
Agoura Hills, CA 91301 USA
www.in-three.com

Jordan's Furniture
50 Walker's Brook Drive
Reading, MA 01867 USA
Tel: 781-944-9090
http://www.jordans.com/www.jordans.com/

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540

Kinoton GmbH
Industriestr. 20 a
Germering, 82110 GERMANY
Tel: +49 89- 89 44 46-0
Fax: +49 89- 8 40 20 02
www.kinoton.com

Large Format Cinema Association
28241 Crown Valley Parkway
PMB 401
Laguna Niguel, CA 92677 USA
Tel: 949-831-1142
Fax: 949-831-4948
www.lfca.org

LG IMAX Theatre Sydney
31 Wheat Road
Darling Harbour
Sydney, NSW 2000 AUSTRALIA
Tel: +61-2-9219 0300
Fax: +61-2-9211 5166
www.imax.com.au

Lobo Media Productions
650 Ward Drive, Suite I
Santa Barbara, CA 93111-3307 USA
Tel: 805-964-2132
Fax: 805-964-0737
www.lobofilms.com/

Loews Cineplex Theatres
711 5th Avenue
New York, NY 10022 USA
Tel: 212-833-6377
Fax: 212-833-6054
www.enjoytheshow.com/theatres/imax.cfm

Loews Theaters Lincoln Square
1998 Broadway
New York, NY 10023 USA
Tel: 212-336-5000
Fax: 212-833-6283
www.enjoytheshow.com/theatres/index.cfm

Lowry Digital Images
2777 Ontario Street
Burbank, CA 91504 USA
Tel: 818-557-7333
Fax: 818-557-7513
www.lowrydigital.com

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Major Cineplex Group, Plc.
1839 Phaholyothin Road
Ladyao Chatuchak
Bangkok, 10900 THAILAND
Tel: +66-2-511-5598
Fax: +66-2-511-5599
www.imaxthai.com/

Malco Theatres Inc.
PO Box 171809
Memphis, TN 38120 USA
Tel: 901-761-3480
Fax: 901-681-2044
www.malco.com

Marcus Theatres Corporation
250 E. Wisconsin Ave.
Milwaukee, WI 53202-4222 USA
Tel: 414-905-1500
Fax: 414-905-2668
www.marcustheaters.com

MediaMerge, Inc.
12585 Old Highway 280, Ste 105
Birmingham, AL 35043 USA
Tel: 205-678-0588
Fax: 205-678-0589
www.mediamergeinc.com

MegaSystems, Inc. **MEGA**
110 Riberia Street
Saint Augustine, FL 32085 USA
Tel: 904-829-5702
Fax: 904-829-5707
www.megasystem.com

Mercian Shinagawa IMAX Theatre
4-10-30 Takanawa
Minato-ku
Tokyo, 108-8611 JAPAN
Tel: +81-3-3440-1118
Fax: +81-3-3440-6935
www.princehotels.co.jp/amuse/imax/index.html

Milwaukee Public Museum
800 West Wells Street
Milwaukee, WI 53233-2309 USA
Tel: 414-278-2700
Fax: 414-278-6100

Motion Picture Sound Editors
10061 Riverside Drive, PMB 751
Toluca Lake, CA 91602-2550 USA
Tel: 818-506-7731
Fax: 818-506-7732
www.mpse.org

MR-Film **MRF**
Auhofstrasse 70
Vienna, A-1130 AUSTRIA
Tel: +43-1-876-8715
Fax: +43-1-876-871510
www.mr-film.com

MTM Entertainment Trust
14 Argyle Place
Sydney, NSW 2000 AUSTRALIA
Tel: +61 2-92 47 50 66
Fax: +61 2-92 47 97 98

Museum of Science
Science Park
Boston, MA 02114-1099 USA
Tel: 617-589-0266
Fax: 617-589-0454
www.mos.org/

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
www.msichicago.org

Museum Victoria
GPO Box 666E
Melbourne, VIC 3001 AUSTRALIA
Tel: +61-3-9651-6731
Fax: +61-3-9651-6321

Muvico Theaters
3101 N. Federal Highway, 6th Floor
Fort Lauderdale, FL 33306-1042 USA
Tel: 954-564-6550
Fax: 954-564-6518
www.muvico.com

National Amusements, Inc.
200 Elm Street
Dedham, MA 02026-4536 USA
Tel: 781-461-1600
Fax: 781-461-1416
www.national-amusements.com

National Geographic Television and Film
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7000
Fax: 202-775-6590
www.nationalgeographic.com

National Wildlife Productions **NWF**
11100 Wildlife Center Drive
Reston, VA 20190 USA
Tel: 703-438-6077
Fax: 703 438 6076
www.nwf.org/nwp

Nauticus, National Maritime Center
One Waterside Drive
Norfolk, VA 23510 USA
Tel: 804-664-1000
www.nauticus.org

Navy Pier IMAX Theatre
700 East Grand Avenue, Suite 115
Chicago, IL 60611 USA
Tel: 312-595-0090
www.imax.com/chicago/

Nelson Madison Film **NMF**
4820 San Fernando Road
Los Angeles, CA 91204 USA
Tel: 818-550-6213
www.nelsonmadisonfilms.com

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556
www.nwave.com

Oh-Gata
c/o Japan Science Service
Kitanomaru Koen, 2-1, Chiyoda-ku
Tokyo, 102 JAPAN
Tel: +81-3-3212-8781
Fax: +81-3-3212-8788
www.ohgata.org

Oltremare s.r.l.
viale Berlinguer, 49
Riccione, 47838 ITALY
Tel: +39-541-606050
Fax: +39-541-600610
www.oltremare.org

Olympus
2-3 Kuboyama-cho
Hachio-ji-shi
Tokyo, 192-8512 JAPAN

Opinion Dynamics Corporation
1030 Massachusetts Avenue
Cambridge, MA 02138 USA
Tel: 617-492-1400

Orbita Max
Diputacio 279
Barcelona, 08007 SPAIN
Tel: +34 93 505 2030
Fax: +34-93-505-20-29
www.orbitamax.com

Partners HealthCare System
101 Merrimac St, 3rd Floor
Boston, MA 02114 USA
Tel: 617-724-9025
Fax: 617-724-1000
http://www.partners.orgwww.partners.org/

Directory, cont'd

Pathé Theatres BV
P.O. Box 75948
Amsterdam, 1070 AX NETHERLANDS
Tel: +31 20 5751751
Fax: +31 20 5751777
www.pathe.nl

Playtone Company
100 Universal City Plaza
Universal City, CA 91608 USA
Tel: 310-394-5700
Fax: 310-394-4466

Primesco Communications, Inc. **PCI**
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com

Productions Dussart **PD**
14, rue des Carrières
Suresnes, 92150 FRANCE
Tel: +33 1 4204 6645
Fax: +33 1 4204 6645

Productions Pascal Blais, Inc. **PPB**
1155 rue Wellington
Montreal, QC H3C 1V9 CANADA
Tel: 514-989-9772
Fax: 514-989-7018

Regal Entertainment Group
7132 Commercial Park Drive
Knoxville, TN 37918 USA
Tel: 865-922-1123
Fax: 865-922-3188
www.regalcinemas.com

Reuben H. Fleet Science Center
P.O. Box 33303
San Diego, CA 92163 USA
Tel: 619-238-1233
Fax: 619-685-5771
www.rhfleet.org

Saint Louis Science Center
5050 Oakland Avenue
Saint Louis, MO 63110 USA
Tel: 314-289-4400
Fax: 314-289-4420
www.slsc.org

Science Center of Iowa
4500 Grand Avenue
Des Moines, IA 50312 USA
Tel: 515-274-4138
Fax: 515-274-3404
www.sciowa.org

Science Museum of Minnesota **SMM**
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org

Science North
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954
www.sciencenorth.ca

Science Spectrum
2579 South Loop 289, Suite 250
Lubbock, TX 79423-1400 USA
Tel: 806-745-2525
Fax: 806-745-1115
www.sciencespectrum.com

Science Station
427 First Street, SE
Cedar Rapids, IA 52401-1808 USA
Tel: 319-363-4629
Fax: 319-366-4590
www.sciencestation.org

Scientific Center of Kuwait
Ras Al Ard-Salmiya
PO Box 3504
Salmiya, 22036 KUWAIT
Tel: +965-848-8888
Fax: +965-571-8490
www.tsck.org.kw

Shinagawa Prince Hotel
4-10-30- Takanawa
Tokyo, 108-8611 JAPAN
Tel: +81-3-5421-7855
Fax: +81-3-5421-7893

Showplace Cinemas
4200 N 3rd Ave
Evansville, IN 47710 USA
Tel: 812-426-0133
www.showplacecinemas.com

SimEx/Iwerks **IWRK**
4520 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-840-6188
www.iwerks.com

SimEx/Iwerks
511 King Street West, Suite 130
Toronto, ON M5V 2Z4 CANADA
Tel: 416-597-1585
Fax: 416-597-0352
www.simex.ca/

SK Films, Inc. **SKF**
163 Queen Street East, Ste 100
Toronto, ON M5A 1S1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428
www.skfilms.com/

Sky East, Inc. **SEI**
Mita Higashimon Bldg. Suite 401
2-13-9 Mita, Minato-ku
Tokyo, 108-0073 JAPAN
Tel: +81-3 3798-1118
Fax: +81-3-3798-1125

Sky High Entertainment, Inc.
840 Begin Street
Quebec, QC G1S 4R1 CANADA
Tel: 418-682-1443
Fax: 418-682-1655
www.shemovie.com

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8392
Fax: 212-833-8570
www.cirquedusoleiljourney.com/

Stephen Low Company **SLC**
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

Summerhays Films, Inc. **SFI**
3436 Millikin Ave.
San Diego, CA 92122 USA
Tel: 858-457-8652
Fax: 858-546-8670
www.oceanoasis.org/behindthescenes/summerhays.html

Suntory Museum, Osaka
1-50-10 Kaigandori
Minato-ku
Osaka, Osaka Pref. 552-0022 JAPAN
Tel: +81-6-6577-0001
Fax: +81-6-6577-9200
www.suntory.co.jp/culture/smt/index1.html

Tech Museum of Innovation
201 South Market Street
San Jose, CA 95113-2008 USA
Tel: 408-294-8324
Fax: 408-279-7167
www.thetech.org

Tennessee Aquarium
One Broad Street
PO Box 11048
Chattanooga, TN 37401-2048 USA
Tel: 423-266-4629
Fax: 423-267-3561
www.tennis.org

Tricolor Films
3003 Exposition Blvd
Santa Monica, CA 90404 USA
Tel: 310-586-1791
Fax: 310-586-1747
www.tricolorfilms.com

Twentieth Century Fox **FOX**
10201 W. Pico Blvd.
Los Angeles, CA 90035 USA
Tel: 310-369-1969
www.foxmovies.com

Universe Partners, LLC
PO Box 510507
Salt Lake City, UT 84151-0507 USA
Tel: 801-575-9993
Fax: 801-575-7912
www.universepartners.net

Ushio U-Tech, Inc.
3-8, Sanhancho
Chiyoda-ku
Tokyo, 102 JAPAN
Tel: +81-3-3288-8414
Fax: +81-3-3288-8401

Virginia Air and Space Center
600 Settlers Landing Road
Hampton, VA 23669 USA
Tel: 757-727-0900
Fax: 757-727-0898
www.vasc.org

Vista Collaborative Arts, Inc.
1261 West Seventh Ave
Vancouver, BC V6H 1B7 CANADA
Tel: 604-602-0589
Fax: 604-602-0569
www.vista-arts.com/

Walden Media **WM**
9916 Santa Monica Blvd.
Beverly Hills, CA 90212 USA
Tel: 310-887-1000
Fax: 310-887-1063
www.walden.com

Warner Bros. **WB**
4000 Warner Blvd.
Burbank, CA 91522 USA
http://www2.warnerbros.com

WGBH Enterprises
125 Western Avenue
Boston, MA 02134 USA
Tel: 617-300-2000
www.wgbh.org

WGBH Giant Screen Films **WGBH**
1964 N. Howe Street, Suite 3
Chicago, IL 60614 USA
Tel: 312-255-1370
Fax: 312-255-1372

White Mountain Films
165 East 80th Street
New York, NY 10021 USA
Tel: 212-249-6508
Fax: 212-794-2993

Willy Bogner Filmproduktion GmbH **WBF**
Sankt-Veit-Strasse 4
Munich, Bavaria D-81673 GERMANY
Tel: +49-89-43606-545
Fax: +49-89-43606-503
www.skitothemax.com

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

World's Biggest Screen Pty. Ltd.
c/o IMAX Theatre Sydney
31 Wheat Road, Darling Harbour
Sydney, NSW 2000 AUSTRALIA
Tel: +61 2 8259-0200
Fax: +61 2 9262 5411
www.imax.com.au

XLargo **XL**
108 bis rue Championnet
Paris, 75018 FRANCE
Tel: +33-1-42 59 56 26
Fax: +33-1 42 59 56 28
www.xlargo.com

Yelmo Cineplex
C/Princesa 31, 3
Madrid, 28008 SPAIN
Tel: +34-91-758-96-00
Fax: +34-91-548-29-40
www.yelmocineplex.es/

Classified Ads

FOR SALE

Nine reels of sealed, brand-new 15/70 film stock: two rolls of 5248, four of 5279, three of 5389. Available immediately. Short ends and repacked virgin reels too. Killer discounts! Email: keero@hotmail.com.

———————

POSITIONS OPEN

Projection Manager, Boston, MA

IMAX Corporation is seeking a Projection Manager for the Simons IMAX Theatre at the **New England Aquarium** in Boston. Located in a landmark building on the Aquarium campus at the historic Boston waterfront, the 400-seat IMAX GT 3D theater opened in December, 2001. The position is available immediately.

The Projection Manager is responsible for managing all technical operations within the Theatre. This includes the operation, care, and maintenance of the IMAX projection equipment and non-IMAX audio/visual equipment (including HD video projection) for all screenings and facility rentals in the theatre. The Projection Manager is responsible for hiring, training, supervising, and scheduling projectionists; maintaining the high quality of film presentations; assembling film prints; shipping, receiving, and storage of film prints and soundtracks; developing and implementing timing and cueing of shows with hosting staff; assisting IMAX service personnel with preventive maintenance visits; maintaining the inventory of spare parts; and other special projects. The ideal candidate is a seasoned IMAX 3D projectionist, a team player with outstanding technical skills, and a capable trainer with a hands-on approach to ownership of the projection area.

Interested parties should submit a current resume via mail, fax, or e-mail (no telephone calls, please), in confidence, to:

Derek Threinen
Director, Simons IMAX Theatre
New England Aquarium
Central Wharf
Boston, MA 02110-3399 U.S.A.
Fax: 617.720.5098
E-mail: dthreinen@neaq.org

We thank all applicants, but advise that only those under consideration will be contacted.

Projectionist, Jersey City, NJ

Dedicated to inspiring imagination and creativity through adventures in interactive discovery, Liberty Science Center is the NJ-NY area's preeminent science education center. Home of the nation's largest IMAX® Dome theater, the Center seeks a skilled, detail-oriented individual to operate our state-of-the-art IMAX motion picture projection equipment and perform routine maintenance and film handling procedures.

A technical background and A/V, electronics, or film technology experience are necessary. Familiarity with electrical and/or mechanical principles and strong troubleshooting and problem solving skills are essential.

Candidates must be able to work a flexible schedule including weekends, evenings and holidays. This position is full-time and is available now until September 2005.

For consideration, please forward resume and salary expectation to:

LIBERTY SCIENCE CENTER
Attn: HR Dept.
251 Phillip Street
Jersey City, NJ 07305
Fax: (201) 432-5111
E-mail: resumes@lsc.org

———————

POSITIONS SOUGHT

Large Format Post Guru

I have 7+ years of hands-on experience (on two continents) in the fast paced, unpredictable world of large-format post-production.

Past duties include: client services, optical printing, negative cutting, distribution coordination, release print QC/QA, dailies evaluation, synching 3D, film recorder calibration, telecine supervision, editorial assistance, FX coordination, and everything in between.

Obviously, multi-tasking, trouble-shooting, and problem solving come standard. I'm self-motivated and can work well independently or with others. I have plenty of experience patiently training individuals. I'm highly computer literate in both Mac and PC.

So if you're seeking an individual who is looking for a new challenge that will utilize his existing talents and hopefully add to them, please give me a call.

James Manke, Los Angeles, CA
james_manke@yahoo.com
(818) 331-8835

LF Examiner SUBSCRIPTION ORDER FORM

Enter my one-year subscription (11 monthly issues) to LF Examiner for US$347. ($US397 outside North America).
I understand that if *at any time* I am not completely satisfied I can receive a refund of my *full subscription price*.

❑ Bill me ❑ Visa ❑ Mastercard ❑ AmEx ❑ Check ❑ Purchase Order

Credit card account: _____ exp _____

Name *(please print)* _____ Signature _____

Company _____ Phone number _____

Address _____ Fax number _____

City _____ State/Province _____ Zip/Postal Code _____ Country _____ E-mail address _____

LF Examiner · 5430 Lynx Lane, #223 · Columbia, MD 21044 USA · Tel: 410-997-2780 · Fax: 410-997-2786 · orders@LFexaminer.com

SHORTS

Polar Express watch

Warner Bros.' ***The Polar Express: An IMAX 3D Experience*** passed US$40 million in gross receipts in late January, after 11 weeks in 84 IMAX theaters, according to a press release from **Imax Corporation**. This makes it the highest grossing film to be repurposed with Imax's DMR® process.

As of the middle of February, it was still showing in more than 60 theaters.

Five theaters have grossed over $1 million each from the film: the **Comcast IMAX Theatre** in Reading, MA, the **IMAX Theatre** at **The Henry Ford** in Dearborn, MI, the **Navy Pier IMAX** in Chicago, the **Loews Lincoln Square IMAX** in New York City, and the **British Film Institute IMAX Cinema** in London. The BFI theater sold more than 51,000 tickets in December, its best month since opening in 1999.

Several other theaters have also reported record-breaking attendance or grosses. *The Polar Express* is the most popular film shown in the five-year history of the **IMAX Theatre at-Bristol** (UK), according to marketing manager **Simon Jones**. "The demand for the film has been incredible and it's given us the opportunity to introduce so many new people to the wonders of Imax," he told the *Bristol Evening Post*.

Todd Bridgford, executive director of the **Virginia Air and Space Center**, tells *LFX* that with over 50,000 admissions, the film had "record attendance by far, for any DMR we have shown; as well as record gross for all films."

Most theaters will close the film when the next DMR title, ***Robots***, opens on March 11.

Nat Geo offers tsunami aid

The **National Geographic Society** has invited theaters showing ***Forces of Nature*** to hold royalty-free screenings to benefit tsunami relief efforts. The offer lets each theater hold one benefit screening from which all ticket sales will be donated, and National Geographic will match 50% of theater donations made to the Red Cross, Care, Unicef, or Save the Children, up to $5,000 per theater, with a total cap of $150,000.

Executive producer **Lisa Truitt** said in the e-mail announcing the offer that "*Forces of Nature* was made with the hope that education will improve preparedness and awareness, and help minimize loss of life and property when such disasters strike."

As this issue went to press, eight theaters had already held benefit screenings, and eight more were planning them.

Damage from an earthquake in Turkey as seen in Forces of Nature.

FON, NASCAR up for sound award

Forces of Nature and ***NASCAR 3D: The IMAX Experience*** have been nominated for the 2004 Golden Reel Award for Best Sound Editing, Special Venue Film. The Golden Reels are presented by the **Motion Picture Sound Editors** in an annual ceremony that will be held at the Century Plaza Hotel in Los Angeles, Feb. 26.

Nominated for *Forces of Nature* are supervising sound editor **Michael McDonough** and music editor **Scott Johnson**.

The nominees for *NASCAR* are supervising sound editors **Peter Thillaye** and **Ed Douglas**, supervising Foley editor **Andy Malcolm**, supervising dialogue editor **Joe Mancuso**, music supervisors **Will Kaplan** and **Andre Knecht**, and sound effect editors **Chris Miller** and **Karl Mohr**.

The other nominee in the category is *Pianeta Terra*, a series of HD video presentations for the **Oltremare** marine theme park in Riccione, Italy, produced by **Vista Collaborative Arts**.

One-third of US saw LF film in 2004

Massachusetts-based **Opinion Dynamics Corporation** reports that more than one in three Americans saw an LF film in 2004. The company conducts regular surveys of US households and discovered that almost half of those filmgoers saw three or more LF titles in the year, and a third saw four or more.

Income and education were the most significant indicators of LF attendance, with 50% of people reporting incomes of $75,000 or more, and 40% of college-educated respondents saying they had seen a giant screen film.

In a separate survey, ODC found that more than half of LF filmgoers would be interested in a theoretical theater membership that that would let them "see an unlimited number of LF films in one year, either for themselves or someone they know."

Although ODC has conducted market and public opinion research for LF clients such as Boston's **Museum of Science** and **National Geographic Television and Film**, these survey questions were initiated by analyst **Richard Greif**, not specifically commissioned by a client. He tells *LFX* that he would like to see the methods used to research LF audiences expanded beyond the standard exit survey at theaters. ODC's surveys reach a cross-section of all Americans, he points out, not just those who already visit LF theaters.

Fleet's LF exhibit goes on the road

The **Reuben H. Fleet Science Center** is making its exhibition on giant-screen cinema, "The Big Picture," available for purchase by LF theaters. The exhibit explains the "history, art, and science of the largest

*(See **SHORTS** on page 19)*

Destination Cinema, Inc.